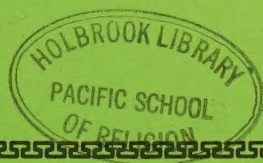


# The Hymn

October 1977



Georgia Harkness, 1891-1974



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# The Hymn

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October 1977

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## Editor's Column

As I reflect on these four 1977 issues it has been my privilege to edit, one of the most gratifying aspects has been the opportunity to become acquainted personally or through correspondence with so many wonderful persons who share a common interest and excitement about hymns and hymnology. Their contributions have brought vitality to the pages of these issues. A special thanks to each of you who have written for *The Hymn*!

Each issue of this quarterly is quite different, bringing its own requirements. In this issue, for example, the CEH list of hymns and tunes (which occupies a fourth of the issue) took more editorial and typing time than the rest of the issue combined. In the process of combining two lists with differing formats we discovered that the CEH unwittingly approved three hymns twice! Thanks to Morgan Simmons for his assistance in editing this significant list, a list which will surely be consulted by many future hymnal editors.

Among the articles in this issue I am especially pleased that former editor W. W. Reid has given us a personal account of his sixty years of hymn writing. Also included is an introduction to the late Georgia Harkness' hymns, most of which were first published by the Hymn Society. The musical side of hymns is treated in a brief but revealing article for composers on the "how to" of hymn tune writing. Carlton Young's appraisal of the purpose of HSA convocations will certainly raise questions and meaningful discussion.

The two remaining, "Hymns for America" for which new tunes have been approved are included along with English hymnist Fred Pratt Green's "A Hymn for the Nation," a hymn used in British churches in June for services commemorating the Queen's Silver Jubilee. This patriotic hymn is appropriate for other nations and we are grateful to the author and Oxford University Press for permission to reprint this hymn and its tune.

Two of the four hymnic news items are reports of meetings of two sister hymn societies in Europe: the International Fellowship for Research in Hymnology and the Hymn Society of Great Britain and Ireland. Your editor has twice attended conferences of the HSGBI and found then quite rewarding. These societies welcome visitors from America.

Although there are only two book reviews in this issue, several other fine reviews had to be saved for the January issue because we ran out of space. Incidentally, *The Hymn*, which was 32 pages in size is now 64 pages, so we are now getting a quarterly twice as large with no increase in membership dues. Spread the good news!

Harry Eskew



## President's Message

### *"UNUSED HYMNS—The Frozen Assets of the Church"*

Three-quarters of the hymns in the average hymnal are frozen assets. What businessman would be satisfied with no outlet for 75 per cent of his products? Yet church bodies spend large budgets in preparing new hymnals and revising old ones. Congregations purchase these hymnals but many continue to repeat a few "old favorite" hymns until they become threadbare, leaving unsung the major part of the investment. These unused hymns are the frozen assets of the church.

### *Promotion*

Enterprising merchants create demands for their products which are not sold. We of the Hymn Society must promote the use of the great wealth of unused traditional and new hymns. Variety will help overcome the limited and monotonous habits in hymn usage which stifle vital worship.

### *Quality Control*

The basic product must be good before a merchant can move his frozen assets. When a hymn is selected, it should be of topnotch quality in poetry, theology and music setting. Hymns have been called the theological textbooks of laymen. It is our responsibility to provide them with a balanced theological education as they sing the hymns of the church. The people in the congregation represent a wide variety of spiritual needs and musical taste which must be considered as we choose hymns. What someone said about preaching applies to hymnody. "The man who shoots above the target does not prove thereby that he has superior ammunition. He just proves that he can't shoot." But Dr. Paul Scherer, in citing this quotation also warned that it is insulting and supercilious to "talk down" to any audience. In hymnody we must reach all levels of spiritual, intellectual and musical development and lift them to God in prayer, praise and thanksgiving.

### *How To Do It*

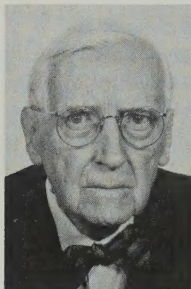
Articles in *The Hymn*, *The Stanza*, and many other publications provide valuable suggestions for improving the method of presenting hymns from the standpoint of doctrinal, historical and devotional content as well as worshipful and musical effectiveness. All of these objectives must be achieved, but not as pious devices. The goal is to inspire a profound, spiritual experience of singing together to glorify God.

By combining intelligence, creativity and perserverence, the frozen assets of the hymnal can become liquid. It's all a matter of faith and salesmanship.

L. David Miller

## Spanning 60 Years of Hymn Writing

William Watkins Reid



W. W. Reid

*Mr. Reid, distinguished hymn writer and former editor of The Hymn, celebrates his 87th birthday on October 15. He is author of the Hymn Society's history, Sing with Spirit and Understanding (1962, supplement 1972). He and Mrs. Reid live at Whitestone in the greater New York City area.*

The Editor of *The Hymn* has asked me, "How did you come to write some hymns that have found their way into several of the denominational hymnals published in the English language in the United States, Great Britain, Canada, Australia, South Africa, New Zealand, and elsewhere?" The answer to this question has led me to try retracing the largely unplanned steps of what began as a minor hobby in my school days.

My Father—a colporteur for a British Bible Society—was greatly influenced as a young man by the Moody and Sankey evangelistic movement and his early "repertoire" was a large number of Sankey songs—the first and almost only music I recall hearing during my first ten years of life. Their words and music are still fresh in my mind as he rendered them.

In my second decade there were two rather diverse avenues of song in the community in which I still live, and both of these had some influence on my hymnological and musical tastes, though certainly unknown to me at the time. Technically I was a member of the local Episcopal Church and attended rather regularly the formal morning service on Sunday where I was exposed to the best hymns of that Church—hymns that though small in number are still the basic hymns of most of the long-established denominations. But something or someone (was it Fate?) called me to the back seats of the Methodist Church in the same community for their evening service where we all sang as lustily as we knew how from Bishop Joseph F. Berry's famous little volume, *Hymns of the Heart* (1914). I suppose half the service time was given to a period of song where the pastor called out "Who has another favorite?" And almost every night there was someone to call out,

"O come to the church in the wild wood"

"Will there be any stars in my crown?"

"Brighten the corner where you are"

"God will take care of you"

"If your heart keeps right."



(Half a century later, I can still hear and see the members of that early congregation as they "called out" for these and other numbers Sunday evening after Sunday evening. They seem indelible on my mind and spirit.)

Fortunately during four years of this same period I was also daily exposed in high school chapel to Dr. Livermore's *Academy Song Book*. It is largely to this excellent text and musical volume—a classic now for almost a century—that many of the secondary school graduates of the 1900s (including myself) owe any knowledge of the existence of great texts, religious and secular, set to music of popular, yet high, quality. It was to this daily chapel and to the school's introduction to the best in poetry, that I can trace any knowledge and concern that I may have for "better texts and inspiring tunes."

It was during this period—teen years of high school—that I began as a hobby, to write occasional rhymes for my own enjoyment and sometimes for the attention of friends and schoolmates. It is just as well that none of this has been "preserved." Much of it was written in the deadly monotony of Coleridge's "Rime of the Ancient Mariner," and was probably an attempt to take some of the dullness out of the Mariner's too-long stillness on a dead sea. However, the exercise did give us some primitive notions of rhyme, rhythm, and verse construction. We droned along that term until I am sure even a "laggard scholar" could construct his own paraphrases!

It was undoubtedly my classmates' knowledge of this clandestine activity on my part that led to my election (without any opposing candidate) as "class poet" in our senior year. The "song," perhaps not too unlike the thousands of such as are thrust upon captive audiences each June, was pronounced "good" by the faculty; and then I proceeded to add an unrequired "class poem" which was duly read, the audience laughing at the right places if they understood the references. The "poem" was long, and tried to cover the ideosyncrasies of each of the half-hundred members of the class. Stepping aside from Coleridge, I ventured to attempt the combined styles of the humor of Dr. Oliver Goldsmith and Dr. Oliver Wendell Holmes. One member of the faculty professed to recognize the sources of my meter, and this gave me courage to venture into poetry more deeply.

I belonged to a temperance society of young people that for some years published and sang at its state conventions original temperance-prohibition texts wedded to tunes "borrowed" from familiar popular compositions. In 1914 and 1915 I must have written more than a dozen such texts—not parodies but words written to rather well-known tunes. These were sung at the temperance conventions and at local societies throughout New York State. This activity brought to me both fun and personal satisfaction.

During these same years—especially during summer vacations—I

attempted to write texts of original gospel songs, the general pattern being the appealing approach of Bishop Berry's *Hymns of the Heart*.

At least three of these were accepted by then nationally known composers for setting to new tunes: one was accepted by William J. Kirkpatrick; one by L. L. Pickett; and one by B. D. Ackley. But all this came as World War I developed. These three composers, my correspondence told me, composed tunes for my texts but I never saw the music. The churches were seeking, the composers were writing, and the congregations were singing, and the hymn publishers (when they could get the paper) were publishing music and texts that "promoted the war effort." Some years later, I met Dr. Pickett at a church convention and he sang from memory his tune; but I never heard either of the others, and Dr. Kirkpatrick died as the war ended. I probably should be grateful that none of these early texts are anywhere in print to plague me!

Before the War, I had been a Long Island correspondent for a group of New York City dailies. After the War, I joined the public relations and promotional staff of the Board of Missions of the Methodist Episcopal Church, and was a writer and editor for that Board and associated agencies of successive church titles for more than forty years. These years provided me a "continuing education"—an education of mind and spirit, garnered from association with the people of the churches, from ministers and administrators, from missionaries and evangelists to many peoples, races, and groups at home and overseas. New ideas, new ideals, and new needs and hungers and aspirations of men, women, and children helped shape my knowledge, my thinking, and my writing. The new realizations of mankind's plight made many of the hymns (especially the texts) to which I was exposed in childhood seem remarkably unsuitable if not sometimes almost unchristian, trite, and worthless.

In 1922 a small group of church people (mostly ministers and musicians in the New York area), feeling the need to express some of the deeper feelings of their faith in verse and song not found in then current hymnals, came together as a vehicle for producing and encouraging such compositions. I was invited by Carl Fowler Price, the co-founder and first president of the body, to join the Hymn Society, and I gladly accepted. By this time I had written a small number of hymns in the *Christian Advocates* (there were eight or ten weekly regional papers of that name published by the Methodist Episcopal Church at this time); a Thanksgiving hymn in the *Classmate*, then a monthly for church school senior students; and some miscellaneous missionary verses.

The earliest constitution of The Hymn Society of America contained the provisions that persons proposed for membership should have written an acceptable hymn, or tune, or edited a hymnal, or



be a hymn book publisher, or have published a scholarly treatise on some phase of hymnody, that should in the judgment of the Founder and Corresponding Secretary (Miss Emily S. Perkins) make a contribution to hymnody. Her approval constituted election. (This was radically changed within a couple of years.)

I wrote *for this occasion* a new hymn—four stanzas of eight lines each. Miss Perkins approved it, and I was duly elected. The official record later showed that I was the first person elected to membership after the “founders” and the “charter members”—and the only person ever elected by the Corresponding Secretary’s judgment of a manuscript.” A meeting or two later I was named “the publicity secretary” of the Society, and have held some office in the organization ever since.

Whence came the ideas and impulses to write this hymn, “O thou Laborer in the Workshop,” I know not now (if I ever did).

The first stanza follows:

*O thou Laborer in the workshop  
Carpenter of Galilee,  
Thou hast wearied in the noonheat,  
Thou hast hewn the stubborn tree;  
Strengthen, Lord, thy brother toilers  
They who work in mill or mine,  
They who follow field and forest  
Threshing grain and felling pine.*

The second stanza began with the line:

*O thou Traveller on the highway*

The third:

*Son of God, and born of woman*

The fourth:

*O Companion of the boatmen*

The second was a prayer for the Church to touch the lives of “despairing wanderers” and “men forgot by fellow men,” this was a prayer for the comforting and protection of toiling women and their children; the fourth was for the guiding of those who have lost their way in the world.

In 1928 Dr. Earl Enyeart Harper published the first two stanzas in the *Abingdon Hymnal* which was widely used in the church schools of the Methodist Church. About the same time, all four stanzas, with commentary, were published in Cynthia Pearl Maus’ now classic anthology, *Christ and the Fine Arts*. Since then either the two stanzas or the four stanzas have appeared in some twenty or more hymnals.

During the years since, I have written perhaps a total of 250 hymn-texts—a poor showing as compared with the record of Charles Wesley! Most of the subjects of these hymns have been suggested—perhaps I should say inspired—by the “searches” (the Society has refused to call them “contests”) initiated by the Society for new texts on modern themes for which few satisfactory texts had previously been written. Almost all of my new texts have found some place in print. Some have appeared in various editions of the regional *Christian Advocate* and other religious weeklies and monthlies; some have appeared (usually under a pen name) in the *Pastor's Journal* of which I was editor for twenty years; and many were used in worship programs of local churches of various denominations; in later years a number of them have appeared in new denominational and commercially-published hymnals. In 1965 The Hymn Society of America published sixty-five of my texts in a booklet entitled “*My God Is There, Controlling*,”\*—the title of one of the hymns. This publication led to the composition of several new tunes contributed for them by several musicians from the United States and from England. Several of these texts have since appeared in new editions of denominational hymnals in Canada, England, South Africa, India, Ceylon, New Zealand, Malaysia, and other countries where there are English-speaking churches. (The fact that the “life” of a new or revised hymnal is twenty-five to thirty years means that a new text or tune may have to wait many years before reaching the churches, unless “supplements” are listed.)

The copyrights of all these hymns belong to the Hymn Society of America (largely to prevent unauthorized changes in words or music by publishers, etc.) Permission for their use may be obtained from the Society. It is safe to say that were it not for the initiation, encouragement, and program of the Society, most of my hymns would never have been written—and I know that many other hymn writers can make the same statement.

Perhaps I should mention here that for about thirty years I have written one or two Christmas hymns each year and have sent these to a wide range of friends in place of the usual cards of the season. They seem to have been well received. A few of these Christmas hymns have been printed by church papers, in local church programs, and a friend has woven several of them into an evening's Christmas musical program. This has been a bit of creative writing I have particularly enjoyed.

And perhaps—on the strength of half a century's association with the gifted men and women of the Society, and their inspiration and help to me—I can be indulged a few words as to the future role of the organization and of hymnody:

I am convinced that there are literally hundreds of church-related



men and women—clergy and laity—that have poetic and creative gifts which can and should be employed and developed for the worship of God through hymns and songs. These gifts have been undeveloped because one sees little opportunity for using such creativity except perhaps within a local church or among intimates. I have known scores of clergymen who have confessed that they from time to time have written verses, based upon the thoughts of their sermons, only to discard or lose, or “file” them, when no avenue appeared for their wider dissemination. The Hymn Society of America should be the publisher or the “contact” between author and publisher of many such compositions. There are already quite a few hymn writers the Society has encouraged and helped develop. The Society can and must provide committees to help and guide aspiring writers, should publish exceptionally good and relevant new compositions, and be the central contact between writers and the publishers of hymns and worship materials. The Society should and can develop the dissemination of such poems through such media as radio, television, records, and current magazines. This can be done with volunteer committees. Imagination is needed to promote the development of good hymn texts and tunes. All this the Society can do under its present charter.

*\*My God Is There Controlling* is available from The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, Ohio 45501. Price: \$1.00

## DAH Editorial and Project Board Named

Hymn Society President L. David Miller, in accord with the action of the Executive Committee in May, has appointed an Editorial and Project Board to work with Leonard Ellinwood in the completion of the *Dictionary of American Hymnology*.

Three persons have been appointed to this new Editorial and Project Board: Harry Eskew, Professor of Music History and Hymnology at New Orleans Baptist Theological Seminary (Convenor); Ellen Jane Porter, veteran church music editor and author who is now Adjunct Instructor in Sacred Music, United Theological Seminary; and Carlton R. Young, church music editor and composer who is Professor of Church Music at Scarritt College, Nashville.

The Editorial and Project Board will meet in Washington this fall to begin their work of assisting Dr. Ellinwood and Mrs. Elizabeth Lockwood (See our July issue, pages 126-127) in the monumental project of completing the *Dictionary of American Hymnology*.

## HSA Convocations: Back to Basics!

Carlton R. Young



Carlton R. Young

*Carlton R. (Sam) Young is Professor of Church Music at Scarritt College, Nashville, Tennessee. A member of the Hymn Society's Research Committee, his biographical sketch appeared in our July issue.*

Evangelical congregational song has at last three very distinct functions and interrelationships. First and most important is the relationship of congregational song to preaching: music, language, dance, poetry, feeling, tone and rhetorical devices combine in the "preacher event" to represent the good news to others so as to elicit response at all levels of being. Preaching is the "call." Congregational song can be the most immediate and universal "response." Call and response: God's claim on us (world and all!) and our response, in joyful obedience, to that claim.

Second is the interrelationship of teaching and congregational song. Now there is presently a sorry state of affairs in mainline Protestant churches in this country whereby teaching (commonly called Christian education) by way of both program design and church building design has for the past fifty years been removed from the work (liturgy) of the gathered community. Consequently, the didactic role of the preacher and the relationship of teacher-preacher to congregational song is seldom practiced or even identified. An exception to this situation is seen in the writings of Fred Kaan, whose "imports" are increasingly welcome as a model for our own emerging poet-theologian-teacher-preachers!

A third function of congregational song is found at the intersection of the recreational and the devotional attitudes of the gathered community. This is hard to explain, but as an example, the gathered community may just want to express through song its sense of togetherness and it can be led to share in the feeling of the moment through song. Further, the whole idea of recall of previous times of being together and of sharing as members of the family of God can be focused in corporate action such as (but not limited to) congregational song.



Most of us can affirm these three functions of congregational song, and provide an even longer list of functions replete with hymnic examples from a dozen or so hymnals. What I'm suggesting is that each of us as leaders or participants in congregational song can and do participate at several and diverse levels of intensity and intention that are very, very personal. For some of us the recreational-devotional aspect of this relationship surfaces and is expressed in the singing of a hymn such as "A Mighty Fortress." This same hymn is so intensely argumentative and wordy that we may also find through and in it a more satisfying statement of faith, and homiletical elaboration than provided by either the creed or the sermon of the day! The fullness of teacher-preacher Martin Luther comes through with arresting words like "the prince of darkness" or the stunning parallelism:

*Did we in our own strength confide,  
Our striving would be losing,  
Were not the right man on our side,  
The man of God's own choosing.*

Luther then follows the rhetorical question with the affirmation that "He (Christ) must win the battle."

"Hold on! Let's think about that for a moment." No chance, though. We've already begun singing the next stanza!

The mark of great hymnody and of a great hymn is that in its resinging or restudy there may occur diversities of individual expression, so powerful and convincing that many preachers are forced to select hymns that are even more lightweight than their own homilies, more vapid than their own unstudied and unstructured improvisations upon (if we're lucky) the readings of the day.

On the musical side of it one example will suffice. When even the best preaching is matched with superior hymnody many organists accompany this great poetry or prose without the slightest sensitivity or reference to its implicit preaching/teaching, but gingerly push general piston no. 12 and "let it roll!"

The Convocations of The Hymn Society of America with their fresh programmatic gestures, new and dynamic leadership plus their diversified membership, are in my opinion one place that something can be done about the quality of hymn selection and the performance practice of accompanying congregational song. The Hymn Society of America is the place to begin the dialogue and demonstration, and we should, of course, start with the content of our own convocations.

In reviewing the 1977 Convocation it does appear that, excluding the brilliant (but mildly unsuccessful) attempt by Professor Gillespie

to engage the convocation at the three levels of black congregational song (preaching-teaching-recreation), the balance of the programming of congregational song reflected a certain triumphism and concertising that belongs more certainly to old-fashioned hymn festivals, coronations and other secular and sacred "big tent" events!

In my opinion, the Hymn Society of America has been running the risk of engaging in artistic and musical overkill, and neglecting the primary focus upon congregational song as interrelated to preaching, teaching, and the recreation-devotional life of the gathered community.

As of this writing, I have the preliminary program outline for the 1978 convocation, and affirm the intention to return to simple celebrations of the historic roots and functions of congregational song rather than exploit their musical elaborations; more congregational singing of hymns; less concertised elaborations of congregational song (cantata-organ literature); less talk about hymnody (we sang together less than an hour in two days at Chicago). This appears to return the HSA to a demonstrated proclamation of the historic interrelationships of preaching, teaching and liturgy wherein congregational song has its home and its reason for being. Further the next convocation should allow the compelling new liturgies of both Jewish and Christian focuses to be the forums for introducing new hymn texts, representative traditional hymnody, and demonstrating the interdependence of congregational song to preaching and teaching. Panels and lectures should be in vital supportive roles rather than "up front." I look forward to more *singing* of congregational song and less *talk* about it!

The Hymn Society of America has in fact leadership roles in the immediate future of hymn-singing and hymn-writing simply because the seminary and other places for church music education will not, or can not assume these roles. The Hymn Society whenever it gathers should use new liturgical language, welcome competent, authentic, and controversial preaching, and engage its members in new forms for the celebration of the *good news*. The preliminary format of the 1978 convocation appears to be moving us along this path. Deo gratias!

---

### 1978 Convocation Date Changed

Because of a calendar conflict, the date of the 1978 HSA Convocation at Winston-Salem has been changed to April 23-25. Mark these dates on your calendar! Details of the Convocation will appear in the January issue of *The Hymn* and the February issue of *The Stanza*.



## Hymn Tune Writing

Harold M. Best



Harold M. Best

*Dr. Best is Dean of the Conservatory of Music, Wheaton College, Wheaton, Illinois. This article is a revision of his presentation to the Chicago Hymn Society Convocation in May.*

Writing a good hymn tune is not something one simply sits down to do. It is a part of the extraordinarily difficult process of educating oneself in the ways of musical simplicity and generic excellence. It is a process in which one learns to detect, respect and produce the slightest musical turn and the most discreet alteration, each of which may separate the good from the best. Hymn tune (or any tune) writing is not a step down from complex music. It is a step across—from one kind of excellence to another. Though there are many tunes, written by otherwise unknown people, which just seemed to “happen,” and contain within themselves a musical rightness, it can do no harm to be conscious of several important concepts about which good tune writing seems to revolve.

- Be equipped with a very large wastebasket and many erasers. Write many, many tunes. Keep writing tunes. Keep changing them or throwing them away. Don't be tempted to say, “But I have a doctorate in music, this must be a good tune”—keep writing. Learn to submit yourself, to humble yourself to the narrow, short-lived tenure of twelve and sixteen bar entities. You can't dally in a cadenza here, or play hide and seek in a retrograde inversion there. There is no time for anything but simple, cleanly etched, tunefulness. Learn to write as if there were a famine.

- Even though we live in the twentieth century excitement and richness of all twelve tones, the diatonic “lean” is still necessary to good tune writing and probably always will be. Don't forget that a diatonic mode or scale will use up seven of the twelve tones available to us. Chromaticism then becomes an adjunct—the other five tones are useful only as they serve the diatonic purpose. This is not being old fashioned. It is being basic.

- The old rule of the octave range still pertains. First of all, it is good discipline for the composer. More important, it makes for

easier singing. And the American church goer is *not* getting better as a singer. The 11:00 a.m. hour might be the only time during the week he or she actually heists a tune. To be sure there are exceptions to the octave rule. Some tunes go beyond, but they do so at their own risk and only because the very artistry of the tune, its inherent magnetism, pulls even the most timid singer just a little bit higher than usual. When you write, you should soon know whether that extra high note was worth it all. Don't let it be an excuse for maintaining interest or generating a highpoint. Not all great tunes have a geographical high point. But all great tunes have musical high points, however they are produced. This is a subject in itself.

- Given today's emphasis on the everywhere-ness of the church and the variety or absence of accompanying devices, endeavor to write tunes which are canonic. Thus "harmony" and accompaniment are internal and self generating. The singers seem to learn such tunes quickly. They almost feel a part of the composing process.

- Likewise, strive for, and work to refinement, slower harmonic rhythms. This will accommodate unskilled accompanists, especially that countless host of chording guitarists without whom, it seems, the Lord is no longer present. This assignment will be creatively taxing, for it will shift harmonic strategy from one of chord change to that of structural intensity. It is amazing how many great hymn tunes thrive on simple harmonic means. Their strategy lies in deft timing and placing, not in a plethora, of chord changes. Furthermore, this approach will necessitate extreme care in melody writing, for there will be no "neat chord" to fall back on, if the melody flags. Most great tunes can be sung without any accompaniment at all. This is partly because they produce a kind of linear harmony, a "felt" texture, which can act in the place of the real thing.

- Lately, no tune seems to be complete without its token syncopations. These are predictable, usually shoddy and do nothing to revitalize or transform tune styles. They are just another example of the church's superficial attempt at relevance. They are much like chrome added to an older automobile to modernize it. The result is duplicit. On the contrary, true rhythmic excitement in any music is an overall, intrinsic, excitement. It can't be boiled down to a point here or there on the map of the tune. It is not a doctoring up. Rhythmic excitement is traceable everywhere—to pitch curve, to harmonic urge, to spacing and timing. Rhythmic drive is an organic phenomenon, not a cheap additive. Be sure that your tunes are essentially exciting, not superficially jumpy. I'm not against foot tapping, mind you. I'm just against the assumption that the lack of it denotes a lack of rhythm.



● There is another trend which I feel should be discouraged. It is that of writing out rather elaborate accompaniments. While perhaps showing composerly insight, these a) tend to freeze the way the hymn will be forever done; b) discourage improvised and varied accompaniments, especially simple ones; c) limit those who because of lesser training or instrumental resource, are not able to reproduce the accompaniment; d) "concertize" hymn singing without the polish that concertizing demands.

When writing a hymn tune, stick to the basics. Furnish a chord chart for the pluckers. Furnish a solid four part texture (written out, canonically implied, or both) from which much more freedom is obtainable, and leave it at that. Since many small churches use hymnals as anthem books, keep the texture steady, instead of using the pseudo-sophisticated technique of free texture which is found in so many contemporary efforts and newer hymnals and which confuses so many singers. Give the untrained choir a chance at making good anthems of great hymn tunes instead of forcing them to purchase cheap anthems because the hymn book won't work for them.

In essence, I am asking that we strive for generic simplicity, for bedrock dynamism. Let excellence show itself by the ease with which a tune is singable. A great hymn tune should make the composer sweat, not the congregation. The six note span of "*Hyfrydol*"; the restrained elegance of "*Tallis' Canon*"; the vigor of "*Aberystwyth*"; the rhythmic frankness of "*Come Thou Fount*" ("*Nettleton*"); the weightless grace of "*Of the Father's Love Begotten*"; these all partake of a common ingredient, excellent simplicity. It is not outmoded, nor are its possibilities exhausted. There is still room for those who are willing to pay the rent.

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## Research Committee Chairmanship Changes

Stanley Yoder, who has served a year as chairman of the Hymn Society's Research Committee, has submitted his resignation. Our thanks to Dr. Yoder for the leadership he has provided the Research Committee.

The new Research Committee chairman, Mary K. Oyer, was recently appointed by president L. David Miller. Dr. Oyer, distinguished Mennonite musician and scholar, is head of the Music Department of Goshen College, Goshen, Indiana. Her photograph and biographical sketch appeared in our July issue. The Research Committee has its first meeting under Dr. Oyer's chairmanship November 6-8 at Scarritt College in Nashville.

# The Hymns of Georgia Harkness

Deborah C. Loftis



Deborah C. Loftis

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Georgia Elma Harkness (1891-1974) was noted as an active and dedicated Methodist theologian and educator. Her many books on Christian theology and doctrine have been acclaimed for their treatment of deep theological issues in terms easily accessible to laymen and she has won recognition for her firm positions on controversial issues in church and society.

Perhaps less widely recognized, however, has been Dr. Harkness' activity as a hymnist. Only one hymn, "Hope of the World," has gained wide usage. For those who have followed the Hymn Society's publication of hymns over the years the name of Georgia Harkness might be more familiar. From 1945-1966 Dr. Harkness had five of her 18 hymns included in Hymn Society pamphlets of new hymns: "Shed Thou, O Lord, Thy Light" (*Hymns of Christian Patriotism*, 1945); "Hope of the World" (first place, *Eleven Ecumenical Hymns*, 1954); "God of the Fertile Fields" (first place, *Fourteen New Rural Hymns*, 1955); "The Earth Thou Gavest, Lord, Is Thine" (*Stewardship Hymns*, 1961); and "Tell It Out With Gladness" (*Fifteen New Bible Hymns*, 1966). The writing of these and other hymns has been a natural outgrowth of her lifestyle, career, and personal concerns.

Born in Harkness, N. Y. in 1891 and raised in this small rural community, Georgia was influenced in the choice of her career by the example of her father.<sup>1</sup> He was a strong Christian, a leader in the church, and quite active in community improvement. Trained to be a teacher, he was never able to teach formally, but he instilled in his daughter such a love for learning and a desire to teach that she once admitted she had always wanted to be a teacher. Pursuing that aim, she earned a Bachelor of Arts degree from Cornell University in 1912, a master of arts degree, and a master of religious education degree in 1920 from Boston University. She continued at Boston to receive her doctor of philosophy degree in 1923.

Her teaching career, which spanned nearly 50 years, began with positions in New York high schools. During the 1920s and 30s she



began teaching on the college level and moved into the area of applied theology. It was during this period that her books began to appear and she began to be involved in public speaking. Also during this period, she discovered her interest in writing poetry. In 1931 while she was on the faculty at Elmira College, she enrolled in a course on versification. The talent she discovered led to the writing of a large number of poems and the publication of a volume of devotional verse, *Holy Flame*, in 1935. Two later volumes of verse, *The Glory of God* (1943) and *Be Still and Know* (1953) include most of her hymns not published by the Society.

Dr. Harkness' first major teaching position was as professor of applied theology at Garrett Biblical Institute in Evanston, Illinois. When she joined the faculty in 1939, she was the first woman in the country to hold a full professorship in a theological seminary. While she taught at Garrett she continued to write and speak. In 1947 her book, *Prayer and the Common Life*, was a co-winner of the Abingdon-Cokesbury Award for a work which "accomplished the greatest good for the Christian faith and life among all people."<sup>2</sup> Also during that year, a poll taken by the *Christian Advocate* listed her as one of the 10 most influential living Methodists. It was during these years at Garrett that Dr. Harkness formed a friendship with Verna Miller, a member of her church. Miss Miller soon became her closest friend. They shared a home and traveled together from about 1942 until Dr. Harkness' death in 1974.

In 1950 Georgia Harkness accepted a professorship of applied theology at Pacific School of Religion in Berkeley, California. Since the position allowed six months each year for travel and writing, Dr. Harkness found more time to devote to the World Council of Churches. She served actively on various committees and participated in the conferences. Her active involvement with the Methodist Conference also increased during this period as she served as a member of the Methodist Commission on World Peace.

Beside this world vision, she made strides toward unity within her own denomination. As chairman of the subcommittee on war and peace of the Methodist General Conference, Dr. Harkness drafted the statement adopted by the Conference. As a result near-unanimity was restored after the church had been split on the issues since 1944. Also, after nearly three decades of championing the efforts to grant full clergy rights to women, Dr. Harkness saw her dream realized by a vote of the General Conference in May, 1956. As a result of her diligent work in many areas of religious life, she was named Churchwoman of the Year in 1958 by the Religious Heritage of America.

In 1961 Georgia Harkness retired from active teaching and was named professor emeritus at Pacific School of Religion. She did

not, however, reduce her activities outside the classroom; she continued to write, travel, and speak until a few months before her death in 1974.<sup>3</sup>

Her 37 books and her several hundred published articles, speeches, and sermons draw on issues of great concern to Dr. Harkness. Her lifestyle and writings reflect what she considered important. The same is true of her hymns. While they encompass a variety of topics, several themes recur in her poetry. This may be partially seen in the five hymns published by the Society. The titles of the pamphlets indicate the diversity of the topics but closer examination of the hymns shows much unity of message.

Georgia Harkness maintained a great desire for a world unified through Christ. This conviction led to her long involvement with the World Council of Churches and her stance as a pacifist. "Hope of the World" reflects this fervent desire throughout its five stanzas. Written in 1954 for the Evanston Assembly of the World Council of Churches, this hymn embodies Dr. Harkness' belief that the only hope for peace and unity in our world is through Christ's compassion, healing, guidance, and saving power. Each stanza shows the power of Christ to meet the needs of the world. His compassion soothes those who are afraid of the world's conflicts. He brings the bread of life to hungry souls. His guidance gives aim to human life. His saving power through the cross frees man from sin and guilt, and his victory over death evokes our faithful praise. Stanza two, however, contains the most direct statement concerning Christ and world peace:

*Still let thy Spirit unto us be given  
To heal earth's wounds and end her bitter strife.*

In a hymn of thanksgiving and stewardship, "God of the Fertile Fields," the idea of unity surfaces in a somewhat different context. In recognition of the bounty of God's earth, Dr. Harkness writes in stanza two,

*Teach us like Thee to care,  
That earth may all be fair and men may live.*

Again in stanza four she reminds us that God intends mankind to live in unity:

*God of the countryside  
Dear to our Lord who died  
To make men one.*

Although "Shed Thou, O Lord, Thy Light" is a patriotic hymn, the world vision is not lost. Through such lines as



*Make her to all earth kin,  
Teach her to share,  
and Make her Thine instrument  
To bring earth peace,  
Good will her armament  
Till wars shall cease.*

Dr. Harkness suggests that the United States should be a leader in bringing about world peace. Toward that aim, Georgia Harkness believed we should set the example for others:

*Here let all men be free  
Under Thy sun,  
Bound in fraternity  
All peoples one.*

Throughout the hymn she emphasizes a Christ-inspired peace and a country led by God.

Georgia Harkness viewed service as the natural response of the Christian to God's goodness and grace. She maintained a high view of man, believing that God and man must work together to bring about the Kingdom of God. Therefore, service was an essential part of the Christian life. In "The Earth Thou Gavest, Lord, Is Thine" it becomes clear that Dr. Harkness expands the conventional connotations of stewardship to include not only tithing and service but also man's responsibility to care for all aspects of God's world and his gifts to man. The author acknowledges God's ownership of the earth in stanza one and in stanza two acknowledges other gifts from God. The final lines of the latter stanza state our response:

*To serve mankind in every land  
We strive at thy behest.*

In the concluding portion of stanza three Dr. Harkness focuses on the attitude with which Christians are to serve:

*O save us, Lord from selfish greed,  
From pride of stubborn will,  
As stewards both in word and deed  
Our calling to fulfill.*

The importance of evangelism in Georgia Harkness' concept of service is reflected in her hymn "Tell It Out With Gladness." It opens with the commission to spread the gospel through the world:

*Tell it! Tell it out with gladness  
God's good news to ev'ry man.*

Active verbs in the imperative characterize the Christian's responsibility to serve and to respond actively to the word of God:

*Listen, heed, obey and serve him,  
Kneel before him and adore.*

Stanza two contains a statement of a desire to serve:

*We would be thy faithful heralds  
To our deeply troubled age;  
We would publish thy salvation,  
Ever on thy side to stand.*

Dr. Harkness reminds us that the Great Commission is still in effect and the hymn ends with the command,

*Send it! Send it to the nations  
That God's love may set men free.*

Even "Hope of the World" with its focus on Christ takes occasion in stanza four to pledge willing service:

*We render back the love thy mercy gave us,  
Take thou our lives and use them as thou wilt.*

"God of the Fertile Fields" contains a similar expression of willingness to serve:

*We would thy stewards be,  
Holding in trust from thee  
All thou dost give.*

In this hymn Dr. Harkness states further that service involves a responsible attitude toward all talents and opportunities:

*So let our toil be used,  
No gift of thine abused,  
No humblest task refused.*

The hymn ends with a pledge of loyalty to Christ which could be called a summary of her concept of service:

*We pledge our lives to thee,  
To serve thee faithfully  
Till in eternity  
Our day is done.*

A spirit of prayerful devotion and a large element of praise are also characteristic of Dr. Harkness' hymns. The frequent acknowledgment of God's goodness and thankfulness for his gifts reflects the strong pietism in her theology. There is often found in her hymns the request for God's continuing guidance. "Hope of the World" exemplifies something of this attitude in stanza three:

*Walk thou beside us lest the tempting byways  
Lure us away from thee to endless night.*

This hymn also indicates her spirit of devotion and praise,

*We would be faithful to thy gospel glorious;  
Thou are our Lord! Thou dost forever reign.*



"Shed Thou, O Lord, Thy Light" and "The Earth Thou Gavest, Lord, Is Thine" also contain this spirit of devotion in phrases such as "In thee we trust," and

*We pledge to thee fidelity  
Empowered by thy grace,*

Georgia Harkness' hymns have been valued for their fresh expression of world peace and unity through the person of Jesus Christ. James Rawlings Sydnor in an appendix to Millar Patrick's *The Story of the Church's Song*, linked together "Hope of the World" and Henry Hallam Tweedy's "Eternal God, Whose Power Upholds" as "vital texts" and fresh expressions of the Christian gospel.<sup>4</sup> Only this one of Dr. Harkness' hymns has attained wide usage but its acceptance into hymnals has been remarkable. In a letter dated May 3, 1971, William W. Reid stated:

"Hope of the World" is being used in almost every major hymnal now being issued in the English language. In fact, your hymn and Dr. Tweedy's "Eternal God, Whose Power Upholds" have been published and used more widely than any other new texts with which the Society has had an association.<sup>5</sup>

Emphasis on peace and unity, however, is not the only basis for value; the pervading spirit of prayer and praise is also valuable for corporate worship. With clarity of language she delivers the message of the Christian's duty to bring world peace and alleviate injustice. This note of response to God in the form of physical action is an important reminder for today's Christian. The lasting value of her hymns will perhaps be found in their synthesis of praise, prayerful devotion, the concept of service, and the hope for world unity.

#### FOOTNOTES

<sup>1</sup>Unless otherwise footnoted, the information concerning Dr. Harkness' life is taken from a manuscript autobiography written for the Pacific Coast Theological Group during the 1950s. The manuscript is housed in the archives of Garrett-Evangelical Theological Seminary Library, Evanston, Illinois.

<sup>2</sup>Georgia E. Harkness, *Prayer and the Common Life* (New York: Abingdon-Cokesbury Press, 1948), book jacket.

<sup>3</sup>Statement by Verna Miller, Claremont, California, in a telephone interview with the writer, March 23, 1977.

<sup>4</sup>Millar Patrick, *The Story of the Church's Song*, rev. James Rawlings Sydnor (Richmond: John Knox Press, 1962), p. 187.

<sup>5</sup>Letter from William W. Reid of the Hymn Society of America to Dr. Georgia Harkness, May 3, 1971.

## Hymns and Tunes Recommended for Ecumenical Use

This extensive list of hymns and tunes was developed by the Consultation on Ecumenical Hymnody (CEH) for the guidance and assistance of committees and commissions preparing new hymnals and for others who may have use for this listing. The work of the CEH was described by Ford Lewis Battles and Morgan Simmons in our April issue, pages 67-68, 87.

Lest there be any misunderstanding, it should be indicated that there was no official Hymn Society participation in the CEH and that this listing is not officially endorsed by The Hymn Society of America. We are pleased that the CEH has authorized us to publish this list and believe it will be of genuine value to those concerned with the compilation of new hymnals.

The preparation of this listing grew out of an expressed desire from participants in CEH for a study of all hymnals now in use by major Christian denominations in North America to determine which hymns are common to our heritage, which hymns should by common consent be retained and which should be "retired," the tune to be used with each text, the best translation, and in some instances the stanzas to be used. Following a review of six major hymnals, a broader and more detailed study was undertaken by the Inter-Lutheran Commission on Worship. Recommendations concerning each hymn were then made by the hymn text and hymn tune committees of this commission. These recommendations were then presented to the members of CEH and following balloting by mail, 150 hymns were adopted by the CEH on September 8, 1971.

Because several hymnals were published following the completion of the original list, it was felt that additional materials should be considered. After several years of study 77 more hymns were approved in September of 1976 and they have been integrated into list that follows.

The following uses are anticipated by the CEH:

1. That committees and commissions which publish hymnals will include these hymns and that they will in some manner indicate that these hymns are generally known in most denominations. The indication might be by means of an asterisk or by a separate listing.
2. That the tunes selected and the translations of hymns originally written in other languages will be those recommended. This will assist in the development of a common hymnody among American Christians.



3. That these hymns may become a common core of hymns to be used in educational materials prepared by the several denominations.

4. That this listing will be helpful to all leaders of worship, particularly those who plan ecumenical gatherings.

### Key to Abbreviations to Sources Used

BBC	<i>British Broadcasting Corporation Hymnal</i>
CanH	<i>Canadian Hymnary</i>
CBW	<i>Catholic Book of Worship</i> (Canadian Roman Catholic)
CH	<i>Covenant Hymnal</i> (Swedish Covenant Church)
CW 1	<i>Contemporary Worship 1</i>
EH	<i>English Hymnal</i>
EKG	<i>Evangelisches Kirchengesangbuch</i> (German Lutheran)
EpH	<i>The Hymnal</i> (Episcopal)
HAM	<i>Hymns Ancient and Modern</i>
GIA	<i>Worship</i> (USA Roman Catholic)
H	<i>Hymnal</i> (Canadian Baptists)
HCW	<i>Hymnbook for Christian Worship</i> (Disciples of Christ and American Baptists)
HMC	<i>Hymnal of the Moravian Church</i>
ILCW	<i>Inter Lutheran Commission on Worship</i> (Consult the forthcoming Lutheran Hymnal for these entries.)
Joh	<i>Johannine Hymnal</i> (USA Roman Catholic)
MH	<i>Mennonite Hymnal</i>
Meth	<i>The Methodist Hymnal</i>
NCH	<i>The Hymn Book</i> (New Canadian Hymnal)
Pil	<i>Pilgrim Hymnal</i>
PH55	<i>The Hymnbook</i> (Presbyterian, published 1955)
Pres33	<i>The Hymnal</i> (Presbyterian, published 1933)
SBH	<i>Service Book and Hymnal</i>
SP	<i>Songs of Praise</i>
TLH	<i>The Lutheran Hymnal</i>
WB	<i>Worship Book</i> (Presbyterian)
WS	<i>Worship Supplement</i> (to TLH)

## FIRST LINES

A charge to keep I have

A mighty fortress is our God  
(Ein' feste Burg ist unser Gott)

Abide with me

Ah, holy Jesus, how hast thou  
offended (Herzliebster Jesu)

All beautiful the march of days

All creatures of our God and  
King (Cantico della creature)

All glory be to God on high  
(Allein Gott in der Höh)

All glory, laud, and honor  
(Gloria, laus et honor tibi)

All hail the power of Jesus' name

All my heart this night rejoices  
(Frolich soll mein Herze  
springen)

All people that on earth do dwell

All praise to thee, my God, this  
night

All things are thine, no gift have  
we

Alleluia, sing to Jesus

## TUNES AND SOURCES

"Boylston"

Text & Tune: Meth 150

"Ein' feste Burg"

Text: suggest two or three new  
translations

Tune: Two versions approved  
SBH 150 and TLH 262

"Eventide"

Text: Pil 209, s. 1-5

Tune: EpH 467

"Herzliebster Jesu"

Text and Tune: SBH 85, s. 1-5

"Forest Green"

Text & Tune: UCC 36

"Lasst uns erfreuen"

Text & Tune: Meth 60, s. 1-7

"Allein Gott in der Höh"

Text & Tune: SBH 132

"St. Theodulph"

Text and Tune: SBH 74, s. 1-6

"Coronation"

Text: NCH 42, s. 1a, 1b, 2a,  
3a, 3b

Tune: EpH 355-I

"Warum sollt ich"

Text and Tune: SBH 26, s. 1-3

"Old 100th"

Text: SBH 169, s. 1-5

Tune: HAM 166

"Tallis' Canon"

Text: TLH 558, s. 1-6

Tune: Pil 56

"Herr Jesu Christ dich zu uns  
wend"

Text & Tune: Meth 347, s. 1-3  
(for dedication of a church)

"Hyfrydol"

Text: GIA 31

Tune: WB 471

## FIRST LINES

Amazing grace

Angels, from the realms of glory

Angels we have heard on high  
(Les anges dans nos campagnes)

As with gladness men of old

At even, when the sun was set

At the name of Jesus

Away in a manger

Be thou my vision

Before Jehovah's awful throne

Blessed Jesus, at thy word  
(Liebster Jesu, wir sind hier)

Blest are the pure in heart

Bread of the world in mercy  
broken

Break forth, O beauteous  
heavenly light (Ermuntre dich,  
mein schwacher Geist)

Brightest and best of the sons of  
the morning

Built on a rock the church doth  
stand (Kirken den er et)

## TUNES AND SOURCES

"Amazing grace"

Text & Tune: UCC 233

"Regent Square"

Text: NCH 408, s. 1, 2, 3, 5,  
plus SBH 31, s. 4 as fifth  
stanza

Tune: EpH 28

"Gloria"

Text & Tune: Meth 374, s. 1-3

"Dix"

Text & Tune: SBH 52, s. 1-5

"Angelus"

Text & Tune: SBH 232, s.1-5

"King's Weston"

Text & Tune: WS 743, s. 1-3,  
NCH 46, s. 5, WS 743, s. 5, 6

"Cradle Song"

Text & Tune: EpH 43, s. 1-2

"Slane"

Text & Tune: CH 350

"Winchester New"

Text: SBH 161, s. 1-5  
Tune: Pil 9

"Liebster Jesu"

Text: Seek new translation or  
try SBH 190  
Tune: EKG 151

"Franconia"

Text & Tune: SBH 394, s. 1-4

"Rendez à Dieu"

Text and Tune: HAM 409-I,  
s. 1-2

"Schop"

Text & Tune: SBH 29, s. 1-2

"Stella Orientis"

Text: Meth 400, s. 1-5  
Tune: CanH 49

"Kirken Den er et"

Text & Tune: SBH 151



*FIRST LINES*

Children of the heavenly Father  
(Tryggare kan ingen vara)

Christ is arisen  
(Christ ist erstanden)

Christ is the world's true light

Christ Jesus lay in death's strong  
bonds  
(Christ lag in Todesbanden)

Christ the Lord is risen today

Christ, thou are the sure  
foundation  
(Angularis fundamentum)

Christ whose glory fills the sky

Come down, O love divine  
(Discendi, amor santo)

Come, let us join our cheerful  
songs

Come risen Lord, and deign to be  
our guest

Come, thou almighty King

Come thou fount of every  
blessing

Come, thou long-expected Jesus

Come unto me ye weary

*TUNES AND SOURCES*

*"Tryggare kan ingen vara"*  
Text & Tune: Meth 521

*"Christ ist erstanden"*  
Text & Tune: ILCW

*"St. Joan"*  
Text & Tune: WB 326 (New  
harmonization available from  
Alec Wyton)

*"Christ lag"*  
Text: ILCW  
Tune: WS 741

*"Llanfair"*  
Text: CH 209  
Tune: CH 211

*"Regent Square"*  
Text & Tune: TLH 466,  
s. 1-4, also consider  
*"Westminster Abbey"* HAM  
574, in G

*"Ratisbon"*  
Text & Tune: WB 332

*"Down Ampney"*  
Text & Tune: EpH 376, s. 1-3,  
or SBH 123, s. 1-4

*"Graefenberg/Nun danket all"*  
Text: HMC 208  
Tune: Meth 134

*"Sursum corda"*  
Text & Tune: WB 340

*"Italian Hymn/Moscow"*  
Text & Tune: TLH 239, s. 1-4

*"Nettleton"*  
Text & Tune: UCC 250

*"Jefferson"*  
Text & Tune: WS 705, s. 1-2

*"Meirionydd"*  
Text & Tune: CH 407

## FIRST LINES

Come, ye faithful, raise the strain  
(Aisomen, pantes laoi)

Come, ye thankful people, come

Comfort, comfort ye my people  
(Tröstet, tröstet meine Lieben)

Creator of the stars of night  
(Creator of the earth and skies)  
(Conditor alme siderum)

Crown him with many crowns

Dear Lord and Father of  
mankind

Deck thyself with joy and  
gladness  
(Schmücke dich, o liebe Seele)

Eternal Father, strong to save

Eternal God, whose power  
upholds

Eternal Ruler of the ceaseless  
round

Fairest Lord Jesus  
(Beautiful Savior)  
(Schönster Herr Jesu)

Faith of our fathers, living still

Father eternal, ruler of creation

## TUNES AND SOURCES

*"Gaudeamus pariter/ Ave Virgo  
Virginum"*

Text: Meth 446, s. 1-5

Tune: Meth 448;

also recommend

*"Spring of souls"*

SBH 106 and tune by Schein,  
*Cowley Carol Book* 96

*"St. George's Windsor"*

Text & Tune: EpH 137, s. 1-4

*"Psalm 42"*

Text & Tune: SBH 12

*"Conditor Alme"*

Text: WS 703

Tune: NCH 396

*"Diademata"*

Text & Tune: SBH 431, s. 1-5

*"Herman"*

Text & Tune: EpH 435-I,  
s. 1-5; *"Repton"*

Text & Tune: BBC 351-I

*"Schmücke dich"*

Text & Tune: HAM 393,  
s. 1-4

*"Melita"*

Text: NCH 221, s. 1-4

Tune: EpH 512

*"Wellington Square"*

Text & Tune: EpH 265, s. 1-5

*"Song 1"*

Text & Tune: SBH 350, s. 1-4

*"Schönster Herr Jesu"*

Text: Recommend two  
translations: SBH 434, s. 1-4,  
Pil 227, s. 1-3

Tune: Pil 227

*"St. Catherine"*

Text & Tune: EpH 393, s. 1-4

*"Langham"*

Text & Tune: EpH 532, s. 1-5

*FIRST LINES*

Father, we praise thee, now the  
night is over  
(Nocte surgentes vigilemus  
omnes)

Father, we thank thee who  
has planted  
(Eucharistoumen soi, Pater  
hēmōn)

Fight the good fight

For all the saints who from their  
labors rest

For the beauty of the earth

Forth in thy name

From all that dwell below the  
skies

From heaven above to earth I  
come  
(Vom Himmel hoch)

Gentle Mary laid her child

Give to the winds thy fears  
(Befiehl du deine Wege)

Glorious Things of thee are  
spoken

Go, tell it on the mountain

Go to dark Gethsemane

God is my strong salvation

God moves in a mysterious way

*TUNES AND SOURCES*

*"Christe sanctorum"*

Text & Tune: EpH 157-II,  
s. 1-3

*"Rendez à Dieu"*

Text & Tune: GIA 79

*"Grace Church, Gananoque"*

Text & Tune: Meth 240, s. 1-4

*"Sine nomine"*

Text & Tune: SBH 141-I,  
s. 1-8

*"Dix"*

Text & Tune: Meth 35, s. 1-4

*"Song 34"*

Text & Tune: NCH 306

*"Lasst uns erfreuen"*

Text & Tune: TLH 15, s. 1-2

*"Vom Himmel hoch"*

Text & Tune: SBH 22, s. 1-5

*"Tempus adest floridum"*

Text & Tune: WB 375

*"St. Bride"*

Text: Meth 51  
Tune: EpH 417

*"Austria"*

Text & Tune: EpH 385, s. 1-2

*"Go, tell it"*

Text & Tune: WB 380

*"Gethsemane/Petra/  
Redhead 76/ St. Prisca"*

Text: NCH 451, s. 1-3  
Tune: Meth 434

*"Rex Summae Majestatis"*

Text: HCW 250  
Tune: HCW 356

*"Dundee/French"*

Text: EpH 310, s. 1-6  
Tune: Pres33 103



## FIRST LINES

God of grace and God of glory

God of our fathers, whose  
almighty hand

God of our life through all the  
circling years

God of the fertile fields

God the omnipotent! King  
who ordainest

Good Christian men, rejoice  
(In dulci jubilo)

Good Christian men, rejoice  
and sing

Great God, we sing that mighty  
hand

Great is thy faithfulness

Guide me, O thou great Jehovah  
(Arglwydd, arwain trwy'r  
anialwch)

Hail the day that sees him rise

Hail thee, festival day  
(Salve, festa dies)

Hail, thou once despised Jesus

## TUNES AND SOURCES

"Restoration"

"Cwm Rhondda"

Text: Meth 470, s. 1-5

Tunes: CW 1, 3; Meth 470

"National Hymn"

Text & Tune: Meth 552, s. 1-4

"Sandon"

Text & Tune: HMC 183

"Hinman"

Text: MH 360

Tune: Meth 86

"Russian Hymn"

Text: SBH 354, s. 1-5

Tune: Meth 544

"In dulci jubilo"

Text: SBH 39, s. 1-3

Tune: WS 714

"Gelobt sei Gott"

Text: ILCW

Tune: UCC 137

"Wareham"

Text & Tune: HCW 364

"Faithfulness"

Text & Tune: CH 383

"Cwm Rhondda"

Text & Tune: SBH 520-I,  
s. 1-3

"Llanfair"

Text: NCH 477, s. 1-6

Tune: EpH 104-II

"Salve, festa dies"

Text: NCH 461 Easter

NCH 476 Ascension

NCH 481 Pentecost

NCH 372 Sunday

(all four)

Tune: SP 390

"Conquerer/O Durchbrecher"

Text: NCH 478, s. 1-3

Tune: TLH 129

## FIRST LINES

## TUNES AND SOURCES

Hail to the Lord's anointed

*"Ellacombe"*

Text: TLH 59, s. 1, 3, 5, 6

Tune: Meth 359

Hark a thrilling voice is sounding  
(Vox clara ecce intonat)*"Merton"*

Text &amp; Tune: UCC 77

Hark the glad sound, the Savior  
comes*"Richmond"*

Text: HMC 59

Tune: NCH 147

Hark! the herald angels sing

*"Mendelssohn"*

Text: SBH 25, s. 1-3

Tune: EpH 27

Here, O my Lord, I see thee face  
to face*"Farley Castle"*

Text &amp; Tune: WS 765, s. 1-2

NCH 344, s. 3

WS 765, s. 3-4

Holy God, we praise thy name  
(Grosser Gott, wir loben dich)*"Te Deum/Grosser Gott"*

Text &amp; Tune: SBH 167, s. 1-4

Holy, holy, holy

*"Nicaea"*

Text &amp; Tune: EpH 266, s. 1-4

Hope of the world

*"Donne secours/Geneva 12"*

Text: Meth 161

Tune: UCC 229

How firm a foundation

*"Foundation"*

Text: Meth 48

Tune: CH 385

How lovely shines the morning  
star*"Wie schön leuchtet"*

Text: SBH 404, s. 1-3

(Wie schön leuchtet der  
Morgenstern)

Tune: EKG 48

How sweet the name of Jesus  
sounds*"St. Peter"*

Text: NCH 116, s. 1-5

Tune: EpH 455

I love thy kingdom Lord

*"St. Thomas"*

Text &amp; Tune: Meth 294

I sing the mighty power of God

*"Ellacombe"*

Text: NCH 81

Tune: SBH 308

If thou but suffer God to guide  
thee*"Neumark"*

Text &amp; Tune: SBH 568, s. 1-4

(Wer nur den lieben Gott lässt  
walten)

*FIRST LINES*

I'll praise my maker while I've  
breath

Immortal, invisible, God only  
wise

In Christ there is no East or West

In heavenly love abiding

In the bleak midwinter

In the cross of Christ I glory

Infant holy, infant lowly  
(W zlobie lezy)

Jesu, thou joy of loving hearts  
(Jesu dulcedo cordium)

Jesus Christ is risen today,  
alleluia  
(Surrexit Christus hodie)

Jesus, priceless treasure  
(Jesu, meine Freude)

Jesus shall reign

Jesus still lead on  
(Jesu geh-voran)

Jesus the very thought of thee  
(Jesu dulcis memoria)

Jesus thy boundless love  
(O Jesu Christ, mein schönstes  
Licht)

Joy to the World

Joyful, joyful we adore thee

*TUNES AND SOURCES*

*"Old 113th"*

Text & Tune: Meth 9

*"St. Denio"*

Text & Tune: Meth 27, s. 1-4

*"McKee"*

Text & Tune: EpH 263-I,  
s. 1-4

*"Nyland"*

Text & Tune: EpH 431, s. 1-3

*"Cranham"*

Text & Tune: Meth 376, s. 1-4

*"Rathbun"*

Text: Pil 157, s. 1-4  
Tune: EpH 336

*"W zlobie lezy"*

Text & Tune: CH 137

*"Song 5"*

Text: EpH 485, s. 1-5  
Tune: Pil 509

*"Easter Hymn"*

Text & Tune: EpH 85, s. 1-4

*"Lindeman"*

Text & Tune: SBH 575-II, s. 1  
TLH 347, s. 4  
SBH 575, s. 3

*"Duke Street"*

Text & Tune: EpH 542, s. 1-5

*"Seelenbräutigam"*

Text & Tune: SBH 532

*"St. Paul's, Kingston"*

Text: Meth 82, s. 1-5  
Tune: NCH 120

*"David's Harp"*

Text: SBH 471  
Tune: Harvard U. Hymnal 138

*"Antioch"*

Text & Tune: Meth 392, s. 1-4

*"Hymn to Joy"*

Text & Tune: Meth 38, s. 1-3;  
consider syncopated entry in  
last line (Beethoven)



*FIRST LINES*

Judge eternal, throned in  
splendor

Let all mortal flesh keep silence  
(Sigēsātō pasa sarx broteia)

Let all the world in every corner  
sing

Let all together praise our God  
(Lobt Gott, ihr Christen)

Let us break bread together

Let us with a gladsome mind

Lift up your heads, ye mighty  
gates  
(Macht hoch die Tür)

Lo, he comes with clouds  
descending

Lo, how a rose e'er blooming  
(Es ist ein' Ros' entsprungen)

Look, ye saints the sight is  
glorious

Lord Christ, when first thou  
cam'st

Lord, dismiss us with thy blessing

Lord Jesus Christ, be present  
now  
(Herr Jesu Christ, dich zu uns  
wend)

Lord Jesus, think of me  
(Mnōeo, Christe)

Love divine, all loves excelling

Make me a captive, Lord

May the grace of Christ our  
Savior

*TUNES AND SOURCES*

*"Rhuddlan"*

Text & Tune: Pil 435, s. 1-3

*"Picardy"*

Text & Tune: EpH 197, s. 1-4

*"St. Teilo"*

Text & Tune: Cambridge  
Hymnal 58, s. 1-2

*"Lobt Gott, ihr Christen"*

Text & Tune: WS 712

*"Let Us Break Bread"*

Text & Tune UCC 210

*"Monkland"*

Text & Tune: SBH 405, s. 1-6

*"Truro"*

Text & Tune: Meth 363, s. 1-3

*"Helmsley"*

Text & Tune: NCH 393

*"Es ist ein' Ros' "*

Text & Tune: Joh 116, s. 1-2

*"Bryn Calfaria"*

Text & Tune: Meth 453

*"Mit freuden Zart"*

Text & Tune: HMC 528

*"Sicilian Mariners"*

Text & Tune: Meth 165, s. 1-2

*"Herr Jesu Christ, dich zu uns  
wend"*

Text & Tune: SBH 188a

*"Southwell"*

Text & Tune: SBH 365, s. 1-6

*"Hyfrydol"*

Text & Tune: SBH 397-I,  
s. 1-4

*"Corona"*

Text: SBH 508, s. 1, 2, 4  
Tune: BBC 124

*"Stuttgart"*

Text & Tune: Meth 334, s. 1-2

## FIRST LINES

My God, I love thee not because  
(No me mueve mi Dios)

My shepherd will supply my need

My song is love unknown

New every morning is the love

Not alone for mighty empire

Now thank we all our God  
(Nun danket alle Gott)

O be joyful in the Lord

O come, all ye faithful  
(Adeste fideles)

O come, O come, Emmanuel  
(Veni, veni, Emmanuel)

O day of God draw nigh

O for a thousand tongues to sing

O gladsome, light, O grace  
(Phōs hilaron hagian doxēs)

O God of Bethel

O God of earth and altar

O God of love, O King of peace

O God thou faithful God  
(O Gott, du frommer Gott)

O holy city, seen of John

## TUNES AND SOURCES

*"Kingsfold"*

Text & Tune: CH 434

*"Resignation"*

Text: MH 63

Tune: H 447

*"Love unknown"*

Text & Tune: GIA 183

*"Melcombe"*

Text & Tune: SBH 201, s. 1-6

*"Geneva"*

Text & Tune: SBH 345, s. 1-4

*"Nun danket alle Gott"*

Text & Tune: TLH 36, s. 1-3

*"Rock of Ages"*

Text & Tune: UCC 12

*"Adeste fideles"*

Text & Tune: WS 710, s. 1-4

*"Veni Emmanuel"*

Text: SBH 2, s. 1-5

(optional 3 and 4 in Pil 110)

Tune: EpH 2

*"St. Michael"*

Text & Tune: WB 492

*"Azmon"*

Text & Tune: SBH 428-II,

s. 1, 3, 5, 6, 2

*"Nunc dimittis"*

Text & Tune: EpH 176, s. 1-3

*"Dundee/French"*

Text: ILCW

Tune: WB 391

*"Llangloffan"*

Text & Tune: SBH 344-I,

s. 1-3

*"Wilderness"*

Text & Tune: GIA 201

*"Darmstadt"*

Text & Tune: WB 500

*"Sancta civitas"*

Text: EpH 494, s. 1-5

Tune: NCH 160

## FIRST LINES

O Holy Spirit, by whose breath  
(Veni, Creator Spiritus, mentes)

O how shall I receive thee  
(Wie soll ich dich emphangen)

O little town of Bethlehem

O Lord of heaven and earth and  
sea

O love, how deep, how broad,  
how high  
(O amor quam ecstaticus)

O Master, let me walk with thee

O my soul, bless God the Father

O perfect love, all human thought  
transcending

O sacred Head, now wounded  
(O Haupt voll Blut und wunden)

O sons and daughters  
(O filii et filiae)

O spirit of the living God

O splendor of God's glory bright  
(Splendor paternae gloriae)

O worship the King

Of the Father's love begotten  
(Corde natus ex parentis)

## TUNES AND SOURCES

*"Veni Creator"*

*"Komm, Gott Schopfer"*

Text: NCH 246

Tunes: EpH 108

EKG 97

Tune: Undecided

Text: SBH 11

*"St. Louis"*

Text: WS 715, s. 1-4

Tune: EpH 21-II

*"Es ist kein Tag"*

Text: TLH 443, s. 1-8

Tune: EH 521

*"Deo gracias"*

Text: CH 168

Tune: HCW 146

*"Maryton"*

Text & Tune: HCW 218

*"Stuttgart"*

Text & Tune: UCC 7

*"Perfect love"*

Text & Tune: Meth 333, s. 1-3

*"Passion Chorale"* (two versions)

Text: SBH 88, s. 1-4

Tunes: TLH 172

SBH 89 (Bach setting)

*"O filii et filiae"*

Text & Tune: WS 735, s. 1-9

*"Melcombe"*

Text: ILCW

Tune: SBH 306

*"Puer nobis"*

Text: EH 52, s. 1-9

Tune: Pil 144

*"Hanover"*

Text: SBH 163, s. 1-6

Tune: EpH 288

*"Divinum mysterium"*

Text & Tune: SBH 17-I, s. 1-5



## FIRST LINES

On Jordan's banks the Baptist's  
cry  
(Jordania oras praevia)

Once in royal David's city

Open now thy gates of beauty  
(Tut mir auf die schöne Pforte)

Our Father, by whose name

Our God, Our help in ages past

Out of the deep I cry  
(Aus tiefer Not schrei)

Praise God from whom all  
blessings flow

Praise, my soul, the King of  
heaven

Praise the Lord, his glories show

Praise the Lord! ye heavens  
adore him

Praise to God, immortal praise

Praise to the Lord, the Almighty  
(Lobe den Herren, den mächtigen  
König der Ehren)

Rejoice, rejoice believers  
(Ermuntert euch, ihr Frommen)

Rejoice, the Lord is king

Renew thy church

Ride on, ride on in majesty

## TUNES AND SOURCES

*"Winchester New"*

Text & Tune: EpH 10, s. 1-5

*"Irby"*

Text & Tune: EpH 236

*"Neander"*

Text & Tune: SBH 187, s. 1-5

*"Rhosymedre"*

Text & Tune: UCC 166

*"St. Anne"*

Text & Tune: EH 450, s. 1-6

*"Aus tiefer Not schrei"*

Text & Tune: TLH 329

*"Old 100th"*

Text & Tune: Pil 514, s. 1

*"Praise my soul"*

Text & Tune: EH 470, s. 1-4

Alt. Tune: *"Our Lady,  
Trondhjem"* SBH 160

*"Gwalchmai"*

Text & Tune: NCH 11

*"Austria"*

Text & Tune: Meth 42, s. 1-2

*"Song 13"*

Text: NCH 386

Tune: NCH 436a

*"Lobe den Herren"*

Text: EH 536, s. 1, 2, 3, 4,  
6, 7

Tune: SBH 408

*"Vigil"*

Text & Tune: CH 120

*"Darwall's 148th"*

Text & Tune: HCW 188

*"All is well"*

Text & Tune: UCC 183

*"The King's Majesty"*

Text & Tune: SBH 73-II,  
s. 1-5

*FIRST LINES*

Savior, again to thy dear name  
we raise

Shepherd of souls, refresh

Silent Night  
(Stille Nacht)

Sing praise to God who reigns  
above  
(Sei Lob und Ehr dem höchsten)

Sing to the Lord of harvest

Sleepers, wake! the watch are  
calling  
(Wachet auf, ruft uns die  
Stimme)

Son of God, eternal Savior

Spirit divine, attend our prayers

Stand up and bless the Lord

Strong son of God, immortal love

Sun of my soul

Take my life and let it be  
consecrated

The Church's one foundation

The day of resurrection  
(Anastaseōs hēmera)

*TUNES AND SOURCES*

*"Ellers"*

Text: SBH 198, s. 1-4

Tune: Pil 60

*"St. Flavian"*

Text: EpH 213, s. 1-4

Tune: Pres33 356-I

*"Stille Nacht"*

Text & Tune: SBH 16, s. 1-3

*"Sei Lob und Ehr"*

Text & Tune: ILCW

*"Wie lieblich ist der Maien"*

Text & Tune: CH 619

*"Wachet auf"*

Text: NCH 394, s. 1-3

Tune: Meth 366

*"In Babilone"*

Text: WS 752, s. 1-5

Tune: SBH 542

*"Graefenburg/Nun danket all"*

Text: HAM 239, s. 1, 2, 6,  
3, 7

Tune: EpH 370

*"Festal Song"*

Text: CH 23

Tune: SBH 541

*"Song 34/Angel's Song"*

*"Astelpah"*

Text: Meth 146, s. 1-5

Tunes: SBH 214, CW 1-17

*"Hursley"*

Text & Tune: SBH 226, s. 1,  
3, 4, 5, 6

*"Patmos"*

Text: NCH 294, s. 1-5

Tune: SBH 510

*"Aurelia"*

Text: EpH 396, s. 1-5

Tune: SBH 149

*"Herzlich tut mich erfreuen"*

Text & Tune: WS 739, s. 1-4

*FIRST LINES*

The day thou gavest, Lord,  
is ended

The duteous day now closeth  
(Nun ruhen alle Wälder)

The first Nowell

The God of Abraham praise  
(Yigaddel Elohim chay  
weyishttabach)

The head that once was  
crowned with thorns

The King of love my shepherd is

The King shall come when  
morning dawns

The Lord's my shepherd

The Lord will come and  
not be slow

The strife is o'er, the battle done  
(Finita iam sunt praelia)

There's a wideness in God's  
mercy

Thine arm, O Lord, in  
days of old

Thine is the glory

This is my Father's world

This joyful Eastertide

Thou art the way, to  
thee alone

*TUNES AND SOURCES*

*"Commandments"*  
Text & Tune: EpH 179-I,  
s. 1-5

*"Innsbruck"*  
Text: EpH 181, s. 1-3  
Tune: SBH 228

*"The First Nowell"*  
Text & Tune: SBH 40, s. 1-6

*"Leoni/Yigdahl"*  
Text: Pil 14, s. 1-3  
Tune: EpH 285-I

*"St. Magnus"*  
Text & Tune: Meth 458, s. 1-6

*"St. Columba"*  
Text & Tune: SBH 530-II,  
s. 1-6

*"Consolation"* (from *Kentucky  
Harmony*)  
Text & Tune: WS 707, s. 1-5

*"Crimond"*  
Text & Tune: WB 529

*"Old 107th"*  
Text & Tune: Meth 468, s. 1-3

*"Victory"*  
Text: WS 740, s. 1-5 (in order:  
1, 2, 4, 3, 5)  
Tune: SBH 90

*"Gott will's machen"*  
Text & Tune: NCH 76, s. 1-5

*"St. Matthew"*  
Text & Tune: PH55 179

*"Judas Maccabeus"*  
Text & Tune: NCH 41

*"Kentucky 93rd"*  
(from *Missouri Harmony*)  
Text: SBH 487, s. 1-3

*"Vruechten"*  
Text & Tune: CH 219

*"Dundee/French"*  
Text: SBH 390, s. 1-4  
Tune: SBH 181



*FIRST LINES*

Thou Judge, by whom each  
empire fell

Thou whose almighty word

Through all the changing  
scenes of life

Watchman, tell us of the night

We plough the fields and scatter  
(Wir pflügen und wir streuen)

We praise thee, O God  
our redeemer  
(Wilt heden nu treden)

Were you there when they  
crucified my Lord

What child is this

What God has done is  
rightly done  
(Was Gott tut)

What star is this  
(Quae stella sole pulchrior)

What wondrous love

When all thy mercies, O my God

When I survey the wondrous  
cross

When morning gilds the skies  
(Beim frühen Morgenlicht)

Where charity and love prevail

*TUNES AND SOURCES*

*"Nun Freut Euch/Es ist  
gewislich an der Zeit"*

Text & Tune: UCC 59

*"Italian Hymn/Moscow"*

Text & Tune: SBH 309, s. 1-4

*"Irish"*

Text: HAM 290, s. 1-6

Tune: Meth 56

*"Aberystwyth"*

Text & Tune: EpH 440-II,  
s. 1-3

*"Wir pflügen"*

Text & Tune: SBH 364, s. 1-3

*"Kremser"*

Text: SBH 450, s. 1-3

Tune: EpH 315

*"Were you there"*

Text: EpH 80, s. 1-3 or

Text & Tune: SBH 500, s. 1-4

*"Greensleeves"*

Text & Tune: SBH 48, s. 1-3

*"Was Gott tut"*

Text: ILCW

Tune: SBH 582

*"Puer Nobis"*

Text & Tune: UCC 115

*"Wondrous Love"*

Text & Tune: Meth 432

*"Winchester Old"*

Text: SBH 440, s. 1-6

Tune: TLH 31

*"Hamburg"*

Text & Tune: TLH-I 175,  
s. 1-4

*"Laudes Domini"*

Text: WS 789 (but revise  
translation)

Tune: EpH 367

*"Christian Love"*

Text & Tune: CH 551

## FIRST LINES

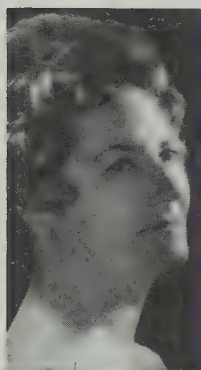
Where cross the crowded ways  
of life  
While shepherds watched their  
flocks  
Ye servants of God, your master  
proclaim

Ye watchers and ye holy ones

## TUNES AND SOURCES

"Gardiner/Walton/Germany"  
Text & Tune: EpH 498, s. 1-6  
"Winchester Old"  
Text & Tune: EpH 13-I, s. 1-6  
"Lyons"  
Text & Tune: SBH 446, s. 1-4  
Alt. Tune:  
"Laudate Dominum"  
HAM 376  
"Lasst uns erfreuen"  
Text & Tune: SBH 437, s. 1-4

## Introducing a New Promotion Committee Member



Emily Remington

Emily Remington is a pianist, organist, choral director and church music clinician. She is a graduate of Coker College, Hartsville, South Carolina. She did graduate study in piano at Julliard Conservatory. In 1955 she also earned a degree in organ. She has performed numerous recitals in piano and organ and was the founder and conductor of the Augusta, Georgia Choral Society and served four seasons as chorusmaster of the Augusta Opera Association.

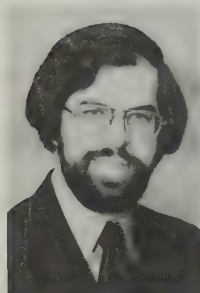
For 11 years she served as state chairman for the A.G.O. She has been a contributing editor of the *Journal of Church Music* and a member of the National Committee for Parish Services involved in the preparation of the new Lutheran hymnal to be published in 1978.

In her work with the armed services, she in 1975-6 introduced the new *Book of Worship for U.S. Forces* in workshops for chaplains in the eastern and midwestern states. She also worked with chaplains in Europe presenting the new *Book of Worship* in an in-depth study of hymns and their use in worship. She has led and participated in numerous hymn festivals in several states.

In January of 1977 she became a permanent resident of Charleston, South Carolina, where she is a part-time professor at the College of Charleston. She is organist-choirmaster of Grace Church, Charleston, and serves as a member of the South Carolina Diocesan Committee on Music. In her work on the Promotion Committee she will especially relate the Hymn Society to the ministry of military chaplains. Temporary Address: 3024 I'on Avenue, Sullivan's Island, SC 29482.

# Hymns In Periodical Literature

James A. Rogers



James A. Rogers

*James A. Rogers, minister of music at the First United Methodist Church, Springfield, Illinois, is chairman of the Hymn Society's Promotion Committee. His biographical sketch appeared in our January issue.*

Eugene Brand, "The Lutheran Book of Worship, Progress Report IV," *Church Music*, January, 1977.

The fourth and final progress report in this series deals with recent modifications in the proposed contents of the new hymnal and service book which will be published next year.

The hymnal is now stabilized at about 535 hymns. Few will have more than one tune. Many will have updated texts. Several classic Lutheran hymns — including "A Mighty Fortress" — will have new translations. Many items from the *Worship Supplement* and from *Contemporary Worship 1* and *4* are included. About 100 tunes have newly composed settings. Up to four stanzas of text will be within the musical systems. Some hymns will be presented on three staves: melody line plus keyboard accompaniment. About fifty hymns will have guitar chords in addition to a standard setting. It will be a hymnal which is solidly Lutheran and clearly North American.

Mark L. Bender, "Civil Religion in American Hymnbooks: A Case Study of Selected Patriotic Hymns," *Church Music*, January, 1977.

This article examines several popular patriotic hymns by representing the text in poetic structure, a brief biographical sketch of the poet and of the immediate circumstances surrounding the poem's composition, and an examination of the text of the hymn in regard to its theology. A table shows the inclusion of these hymns in twenty-three major 20th century American Christian hymnals.

The hymns under consideration are probably the most familiar of all patriotic hymns: "O Say, Can You See, by the Dawn's Early Light" (Key, 1814); "Before the Lord We Bow" (Key, 1832); "God Bless Our Native Land" (Brooks, 1834, Hickson, 1835, and Dwight, 1844); "Faith of Our Fathers, Living Still" (Faber, 1849); "Battle Hymn of the Republic" (Howe, 1861); "O Beautiful for Spacious Skies" (Bates, 1893); and "God of Our Fathers, Whose Almighty Hand" (Roberts, 1876).



Mr. Bender's carefully thought-out article comes to a conclusion which may surprise those of us who sing these hymns in church without ever giving thought to the theology involved. As one surveys this collection of songs and hymns, it is disconcerting to note how many are apparently either objectionable or, at least, highly questionable for use in Christian worship; and, yet many are found in that capacity. It is insufficient in these times for a hymn simply to use the name of God.

While this article in no way exhausts the list of "patriotic hymn" literature, it is hopeful that it may evoke more sober consideration of such texts for use in Christian worship.

James W. Scholten, "Amzi Chapin: Frontier Singing Master and Folk Hymn Composer," *Journal of Research in Music Education*, Summer, 1975.

James W. Scholten, "Lucius Chapin: A New England Singing Master on the Frontier," *Contributions to Music Education*, Winter, 1976.

These two articles are based on the author's doctoral dissertation, "The Chapins: A Study of Men and Sacred Music West of the Alleghenies, 1795-1842."

The brothers Lucius and Amzi Chapin were teachers in the singing schools of the 19th Century frontier. Lucius was born in Springfield, Massachusetts in 1760, flourished in Virginia, Kentucky, and Ohio, and died in 1821. For nineteen years Lucius used and championed the books of Andrew Law, a well-known singing master, composer, and tunebook compiler in New England. As the composer of the tunes "Liberty Hall," "Ninety-Third" or "Kentucky," "Rockbridge" or "Forest," and "Rockingham," Lucius evidenced folk-hymn characteristics, although this preference for hexatonic or heptatonic melodies and four-part harmonizations differentiate them from a large body of American folk-hymns. From 1809 on, Lucius used Law's book *The Harmonic Companion* in his teaching, and began to use Law's four-shape notation.

Life never came easily for the singing school teachers, and there was a rather constant struggle to make financial ends meet. My favorite quote from Lucius: "Teaching sacred musik (sic) properly is an unprofitable business."

Amzi was born in 1768, and taught either with his older brother or by himself in much the same area of the country, including western Pennsylvania, until his death in 1835. He supplemented his income as a furniture maker by making what he called a "bass violin." This instrument was about the size of a small violoncello, was unfretted, and had only four strings. Such an instrument was frequently used to accompany singing at home and in church in New England.

Its production on the frontier suggests that this tradition of accompanying vocal music still survived among those early settlers of Kentucky and the surrounding areas.

The tunes composed by the Chapins (those by Lucius mentioned above plus "Olney," "Twenty-Fourth," and "Vernon" by Amzi) survived in the tunebooks and hymnals of the nineteenth century and to some extent in the hymnals of the twentieth century. The Chapin tunes were popular with a significant segment of the nineteenth-century public both in their original and altered versions (shape note with melody in tenor and regular notation with melody in soprano).

The Chapin tunes have not entirely disappeared: there has been a revival of interest in two of the most popular tunes. "Forest" (or "Rockbridge") by Lucius has appeared in *Hymns for the Celebration of Life*, published by the Unitarian-Universalist Commission in 1964, and the United Methodists have included "Twenty-Fourth" by Amzi in their most recent hymnal of 1966, although it is attributed to Lucius.

R. E. Tamper, "From Boredom to Inspiration," *Music Ministry*, August, 1977.

To have inspired congregational singing, you will have to plan and work at it methodically; it doesn't just happen. Inspiration replaces boredom when our people can sing hymns that they have learned well.

To determine which hymns the congregation knew, Tamper selected twenty people with regular worship attendance to help compose a list. They were given a hymnal and asked to place a pencil check by the number of each hymn that they knew, an additional check by each hymn they thought other members would know, and an asterisk by those that they could sing one stanza of from memory. The twenty people were selected with two from each of the following categories: member of the congregation for twenty-five years or more, member of congregation for ten to fifteen years, member of congregation for less than five years, member over sixty years of age, member of the fifty to fifty-nine year age bracket, member of the forty to forty-nine year age bracket, and so on down the line. For a hymn to make the well known hymn list, at least seventy-five per cent of those polled had to know the hymn. All other hymns were classified as new hymns.

Armed with this knowledge of which hymns the congregation did or did not know, during August of each year a list was developed of hymns to be learned during the new program year, and the process of teaching began.

(Continued on page 214)

## The Hymns of John Bunyan --- A Brief Response

To ensure accuracy of information for the readers of *The Hymn*, one or two comments need to be made with respect to Professor Rogal's informative article about the use of John Bunyan's verses in hymnals.<sup>1</sup> After quoting Christiana's song, "Blessed be the day", Dr. Rogal continues: "The *only* (italics mine) instance of the above verses as a hymn appears in an Anglican collection, *Songs of Praise* . . ."<sup>2</sup> This is, in fact, not the case. At least one other hymnal, *The Cambridge Hymnal*, ed. David Holbrook and Elizabeth Poston (Cambridge, 1967) contains these words (and at that, exactly as Bunyan wrote them and not in the altered version in *Songs of Praise*).<sup>3</sup> Furthermore, *The Cambridge Hymnal* version (no. 10) contains additional stanzas which "fill out" the pilgrim's journey experience and include further instances of the quaint and telling use, by Bunyan, of homey maxims such as the line "'Tis better late than never" in the verses Dr. Rogal quotes. Take, for instance, stanza 3 of the Cambridge version:

Some of the ditch shy are, yet can  
Lie tumbling in the mire;  
Some, though they shun the frying pan  
Do leap into the fire!

When it comes to Mr. Valiant-for-the-Truth's song, Dr. Rogal appears in the article as published to make an unwarranted claim. He quotes Bunyan's words "Who would true valour see" in full and then goes on to state that Edwin Paxton Hood's *Our Hymn Book* (3rd edition) "was the last hymnal in which the piece appeared in fairly pure form."<sup>4</sup> This is surely not the case! Does Dr. Rogal mean that Hood's collection was the *first* collection of hymns to use these words? (and the wrong ordinal adjective inadvertently slipped out?) With the resources available to me at this moment I cannot check *that* fact. The words, however, *exactly* as Bunyan penned them, are used in a number of main-line denominational hymnals including at least one that Dr. Rogal cites in his article, namely, *The Church Hymnary* (London, 1927), as hymn no. 576. They also appear in *The Methodist Hymn-Book* (London, 1933), (no. 620) in *Congregational Praise* (London, 1951), (no. 486) and in such collections as *The BBC Hymn Book* (London, New York, 1951) at no. 371, and in the above mentioned *The Cambridge Hymnal* (Cambridge, 1967) at no. 128. The points which Dr. Rogal makes, however, about the altered version of Percy Dearmer are indeed well-taken and need to be re-emphasized. As a final comment may I say



that very few of our U.S. hymnal editorial committees have seen fit to offer any other tune for the above words (albeit in their altered form) than Winfred Douglas' "*St. Dunstan's*." Though this is a strong tune in its own right, I nevertheless think that the addition of the English folk melody which goes by the name of "*Monk's Gate*" (and is the tune almost exclusively used for these words of Bunyan's in the English tradition) would enhance many of our hymns.<sup>5</sup>

(Rev. Prof.) L. Paul Trudinger  
Humanities Dept.,  
Northern Virginia Community College  
Alexandria, Virginia

#### FOOTNOTES

<sup>1</sup>"John Bunyan and English Congregational Song", *The Hymn*, Vol. 28, No. 3, pp. 118-125.

<sup>2</sup>*Ibid.* p. 122.

<sup>3</sup>I say *exactly* as Bunyan wrote them in contrast to the greatly altered *Songs of Praise* version. Dr. Rogal cites the fourth from last line as "Our *tender* tears to joy" (italics mine), whereas my edition of *The Pilgrim's Progress* (The Harvard Classics) simply has "Our tears to joy . . ." which helps the metre as far as setting the words to a C.M. hymn-tune is concerned!

<sup>4</sup>Op. cit., p. 123.

<sup>5</sup>The *Service Book and Hymnal* of the Lutheran Church in America (1958) does offer "Monk's Gate" as its "first tune" (No. 563), and there are probably other hymnals that use that tune too, but it is rare in the main-line denominational hymn books.

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Have you considered presenting gift memberships in the Hymn Society? Pastors, organists, ministers of music, choir directors, choir members, ministers of religious education, missionaries and laypersons who love hymns would find *The Hymn*, *The Stanza* and other HSA publications a joy to receive in 1978. Enclosed in this issue is a gift membership order form for your convenience.

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### Hymns in Periodical Literature

(Continued from page 212)

Barbara E. Adam, "Wedding Petition," *Journal of Church Music*,

In the midst of a number of articles about weddings and music for weddings stands a nice little wedding hymn by Mrs. Donald Adam of Swift Current, Saskatchewan. You might want to make note of it for use in weddings (along with "Thirteen New Marriage and Family Life Hymns, 1961" from the Hymn Society!) in your church. June, 1977.

## Meet this Issue's Hymn Writers



M. Dosia Carlson



Carrie H. Hardcastle



Wallace H. McKay



Charles John Stark



Fred Pratt Green

## Hymns for America

The full texts of "God of Eagles, God of Sparrows" and "Dear God of All Creation" were published in the booklet, *Hymns for* Price: 50c (1-9 copies), 35c (10-49) and 25c (50 or more).

M. Dosia Carlson, author of "God of eagles, God of sparrows," is the daughter of a Congregational Christian minister. She was born in Huron, South Dakota and spent other earlier years in Mason City, Iowa and Toledo, Ohio. She studied at The University of Toledo (bachelor's degree), Hartford Seminary Foundation (M.A. in religious education) and the University of Pittsburgh (Ph. D.). From 1960-74 she was on the faculty of The Defiance College, Defiance, Ohio. Since 1974 she has been on the staff of The Beatitudes of Care, Phoenix, Arizona, a retirement center of 750 residents sponsored by The United Church of Christ. She is also a part-time staff member at the Church of the Beatitudes. Her publications include *Sing a Song of Sunday* (Standard Press, 1954), *The Unbroken Virgil* (John Knox Press, 1968) and contributions to such collections as *Hymns and Resources for Worship in Homes and Churches* (Christian Education Press, 1959) and *Sing of Faith and Life, A Children's Hymnal* (Pilgrim Press, 1969). Address: The Beatitudes Campus of Care, 1616 West Glendale Avenue, Phoenix, AZ 85201. Dr. Carlson has also provided the following account of the writing of "God of eagles, God of sparrows":

*For many years I have been attracted to the following Victor Hugo quotation: "Be like the bird, who, halting in his flight, on a limb too slight, feels tigrive way beneath him, yet sings, knowing he has wings." During one of several major illnesses I had those words posted on the wall of my hospital room. Friends quickly began covering the wall with pictures of birds and two special scripture passages. "They that wait on the Lord shall renew their strength, they shall mount up with wings as eagles." (Isaiah 40:31) "Are not two sparrows sold for a penny? . . . You are of more value than many sparrows." (Matthew 10:29, 31)*

*As I pondered ideas for a bicentennial hymn, contrasts between the powerful eagle, often used to symbolize the might of our nation, and the commonplace sparrow seemed significant to me. Moreover, if we are truly "one nation, under God," then that God is present in low moments of history as well as high peaks. To be worthy of God's blessings we need not insist on always being first in world power.*

*The final phrasing of these ideas emerged as I traveled from Ohio to Arizona. In fact, the letter accompanying my hymn words was written on stationery from a St. Louis motel. During those days of travel in June, 1974, I was in the process of moving from my Religion Department faculty position at The Defiance College, Defiance, Ohio, to serving as Coordinator of Social Services at The Beatitudes Campus of Care in Phoenix. Remembering the ways in which I had trusted God through all preceding years and ways in which I needed his guidance as I launched out into a new career, I penned the lines which were in a sense autobiographical: "Like the eagle may we venture, like the sparrow may we trust." My prayer is that America in times of brilliant accomplishment as well as dismal errors may ever praise God and see His leading.*

Carrie Hitt Hardcastle, author of "Dear God of all creation, is a native of rural Davidson County, Tennessee, where she has lived throughout her life. She reports that she is now 83 years of age, having retired at 80 from office work. She has been a member of Walkers United Methodist Church near Goodlettsville for more than 70 years. One of her sons and a son-in-law are Methodist ministers, members of the North Indiana Conference. Another son is ordained minister in the Church of God. Her interest in hymnody is a combination of her interest in church work and in poetry. Four of her hymns have been published by the Hymn Society. Address: 305 Roscoe Street, Goodlettsville, TN 37072.

Wallace H. McKay was born in Brooklyn, N.Y. on January 14, 1907 and received his early musical training as a boy chorister in Grace Episcopal Church, Plainfield, N.J. He later commenced organ study and acted for some years as assistant organist and summer replacement.

Pursuing a business career which called for several moves, Mr. McKay served churches in Manchester, N.H., Bergen, N.Y., and the Netherwood Reformed Church of Plainfield. He is presently minister of music of the Magyar Reformed Church of New Brunswick, N.J., a bilingual church serving a large congregation of American-Hungarian adherents of the Reformed Church. Separate services are held in English and in the rich Hungarian tradition. He is also a member of the Middlesex, N.J. chapter of the A.G.O.

Mr. McKay's previous writings have been confined mostly to the adapting of works from the liturgy. Address: 1227 Thornton Avenue, Plainfield, NJ 07060.

Charles John Stark, composer of "*God of Eagles and of Sparrows*," was born in Rockford, Illinois, May 19, 1937. A Methodist, he



holds the B.M. from Augustana College, the M.M. from Syracuse University, and the D.M.E. from Indiana University. He has taught in the Beloit (Wisconsin) Public Schools (1959-64) and at Iowa State University (1967-74), served as Youth Choir Director at Atonement Lutheran Church, Beloit (1959-62), Organist and Youth Choir Director, First Congregational Church, Janesville, Wisconsin (1963-64), and Director of Music at Bethesda Lutheran Church, Ames, Iowa (1967-74). He was a member and chairman of the Worship Committee of the Iowa District, American Lutheran Church (1969-72). Since June 1974, his profession is that of a career insurance agent with American Family Mutual of Madison and his vocation is a free lance composer of music for school and church. Address: 819 Lincoln Way, Ames, IA 50010.

## A Hymn for the Nation

Fred Pratt Green, author of "A Hymn for the Nation," is a retired English Methodist minister and distinguished hymn writer. He was born September 3, 1903 near Liverpool. He served English Methodism under various appointments from 1927 to 1969. His collections of poetry are *This Unlikely Earth* (1952) and *The Skating Person* (1963). He began writing hymns at the request of the committee compiling *Hymns and Songs* (1969, the supplement to the *Methodist Hymn Book* of 1933). His hymns are published in *26 Hymns* (London: Epworth Press, 1971). Address: 96 Hillcrest Road, Thorpe St. Andrew, Norwich NR7 OJR, England. "A Hymn for the Nation" was written for the Silver Jubilee of Queen Elizabeth, celebrated earlier this year. (See Erik Routley's news note in our July issue, "The Two Silver Jubilee Hymns," pages 151-152.) The tune "*Vision*" was composed by Henry Walford Davies (1869-1941), Master of the King's Music and distinguished English church musician and composer.

Copies of the printed leaflet with "A Hymn for the Nation" to the tune "*Vision*" may be ordered from the Royal School of Church Music, Addington Palace, Craydon, Surrey, England. Price: 10p (single copy up to 9 copies) and 5p (10 or more copies).

DOSIA CARLSON

GOD OF EAGLES, GOD OF SPARROWS

CHARLES J. STARK

God of ea - gles, God of spar - rows, soar - ing spir - it, earth - ly guide,

The first system of the hymn features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: "God of ea - gles, God of spar - rows, soar - ing spir - it, earth - ly guide,". The piano accompaniment consists of chords and moving lines in both hands, with a prominent bass line in the left hand.

Help our na - tion know true great - ness free from all con - sum - ing pride.

The second system continues the melody and accompaniment. The lyrics are: "Help our na - tion know true great - ness free from all con - sum - ing pride." The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

Strength - en us for glo - bal du - ties shar - ing pro - gress that is just,

The third system continues the melody and accompaniment. The lyrics are: "Strength - en us for glo - bal du - ties shar - ing pro - gress that is just,". The musical notation follows the same format as the previous systems.

Like the ea - gle may we - ven - ture, like the spar - row may we trust.

The fourth system concludes the hymn. The lyrics are: "Like the ea - gle may we - ven - ture, like the spar - row may we trust." The musical notation follows the same format as the previous systems, ending with a double bar line.

# A Hymn for the Nation

VISION

Walford Davies (1869-1941)

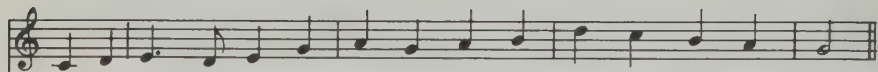
Unison

(arranged by J.W.)



1. It is God who holds the na - tions in the hol - low of his hand;

Organ



It is God whose light is shi - ning in the dark - ness of the land;



It is God who builds his Ci - ty on the Rock and not on sand:



Music © The Oxford University Press

*Congregation* (God \_\_\_\_\_ be praised! \_\_\_\_\_)

May the liv - ing God \_\_\_\_\_ be praised! \_\_\_\_\_

*Choir ad lib.*

May the liv - ing God \_\_\_\_\_ be praised, \_\_\_\_\_ God \_\_\_\_\_ be praised!

*Organ* (v. 4)

The musical score is arranged in three systems. The first system is for the Congregation, with a single melodic line on a treble clef staff. The second system is for the Choir ad lib., featuring a two-part setting with a treble and bass clef staff. The third system is for the Organ, also in two parts with treble and bass clef staves. The lyrics are written below the corresponding staves, with blank lines for the congregation and choir to sing. The organ part includes a 'v. 4' marking above the final measure.

## A HYMN FOR THE NATION

- 1 It is God who holds the nations in the hollow of his hand;  
It is God whose light is shining in the darkness of the land;  
It is God who builds his City on the Rock and not on sand:  
May the living God be praised!
- 2 It is God whose purpose summons us to use the present hour;  
Who recalls us to our senses when a nation's life turns sour;  
In the discipline of freedom we shall know his saving power:  
May the living God be praised!
- 3 When a thankful nation, looking back, unites to celebrate  
Those who reign in our affection by their service to the state;  
When self-giving is a measure of the greatness of the great:  
May the living God be praised!
- 4 He reminds us every sunrise that the earth is ours on lease —  
For the sake of life tomorrow may our love for it increase;  
May all races live together, share its riches, be at peace:  
May the living God be praised!

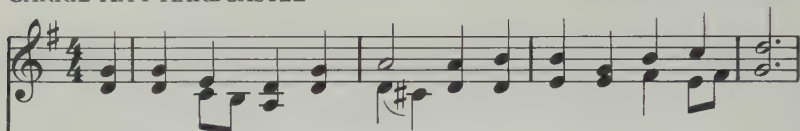
F. Pratt Green



## NETHERWOOD

CARRIE HITT HARDCASTLE

WILLIAM H. MCKAY



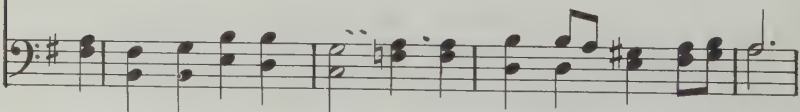
Dear God of all cre - a - tion, May we thy peo - ple be;



Let us as one great na - tion, Act ev - er un - der thee.



O God of all that's ho - ly, O God of all that's pure,



Help us o - bey thee sole - ly, That we may long en - dure.



## ALC Approves Publication of Lutheran Hymnal

As reported by an August 5 news release from the Lutheran Council in the USA, publication of a new Lutheran Book of Worship—a major project among four North American Lutheran bodies over the last 12 years—was approved unanimously in Minneapolis by the Church Council of the American Lutheran Church.

The council action underscored earlier indications that publication of the service book and hymnal will take place on a schedule which will make it available to congregations by the Advent season of 1978. As it approved the publication, the ALC council called for presentation of the worship book “under the auspices of as many of the participating church bodies as are willing.” This anticipated similar affirmation by two of the other partners in the joint publication project—the Lutheran Church in America and the Evangelical Lutheran Church of Canada. Both of those churches will take final action on the project in September.

The ALC council, in a separate resolution, unanimously rejected a request of the Lutheran Church-Missouri Synod to delay publication until at least 1979. At its Dallas convention last month, the LCMS raised questions about the doctrinal purity of the worship book material and called for appointment of a “blue ribbon” committee to review the contents and make recommendations to the 1979 LCMS convention concerning possible participation in the publication. The Missouri Synod convention at the same time called on the ALC, LCA and ELCC to postpone publication of the worship book until the LCMS completes its review process.

At the ALC council meeting here, the church’s general secretary, Dr. Arnold Mickelson, expressed the judgment that the LCMS was “seeking a way to put the blame” on the other partners in the project and “to find an excuse to put out its own hymnal.” The LCMS convention action specified that if the other Lutheran bodies decide to go ahead with publication, or if the “blue ribbon” committee rules negatively on the contents of the book, the Missouri Synod’s worship commission is to gather materials for a new LCMS worship book and hymnal. In advance of the ALC council meeting, the church’s president, Dr. David W. Preus, recommended that publication of the book proceed “irrespective of decisions made by other church bodies.” He maintained that the new book “is doctrinally sound and . . . reflects the best of Lutheran contributions to the liturgy and hymnody of the church.”

The worship book is the product of work over more than a decade by an Inter-Lutheran Commission on Worship (ILCW), which functioned on behalf of the four bodies. The project was initiated in

1965 at the request of the Missouri Synod. At the ALC council meeting, the Rev. Omar Bonderud, chairperson of the ALC review group, said the group was satisfied that the ILCW had taken into account "the most serious of our recommendations." He added that the review group had found the worship material blending "the familiar and the fresh, the old and the modern, the traditional and the contemporary."

The new Lutheran Book of Worship includes 544 hymns, three musical settings for the Service of Holy Communion, a Service of the Word, orders for corporate and individual confessions, rites for Holy Baptism, Affirmation of Baptism (formerly called Confirmation), Burial of the Dead, Marriage, Propers for Sundays, festivals, daily services and other occasions, Psalms for liturgical use, and other material.

### Old Hymn Recordings Reissued on Cassettes

Recordings of hymns from as early as the pre-World War I period have been reissued on cassette tapes. One cassette, entitled *Billy Sunday Campaign Music* and *The Old Time Religion*, contains mostly pre-World War I performances, including the New York Tabernacle Billy Sunday Chorus and Homer Rodeheaver and Mrs. William Asher singing favorite hymns of the campaign. Another cassette, *The Old Fashioned Faith*, includes 20 hymns (mostly gospel hymns) recorded from 1905 through 1924. The cassette entitled *Spirituals* includes 22 favorites sung by black performers, including Marian Anderson, Rolland Hayes and the Hall Johnson Choir.

Further information on these recordings can be obtained from: Old Time Music, P.O. Box 31, Barrington, NJ 08007.

## IAH Erfurt 1977

Louis Voigt

(Louis Voigt is theological librarian at Wittenberg University.)

From August 22 to 27 in Erfurt, East Germany, 102 persons from 15 countries gathered to explore the implications of the Old Testament for today's church. This meeting of the IAH (International Arbeitsgemeinschaft, fur Hymnologie / International Fellowship for Research in Hymnology) included such historically rich experiences as hymn singing in the Erfurt Cathedral crypt and discussing hymnology in the university collicum where Martin Luther became a Doctor of Sacred Scripture.

While the proceedings were held in German, many participants from the Netherlands, Scandinavia and Eastern Europe preferred conversation in English and seemed eager for contact with English speaking hymnologists.

Although pertinent studies were presented by Dr. Jurgen Henkys of Berlin and Dr. Eberhard Schmidt of Magdeburg, the maximum possible time was allotted to small group conversations and scholarly discussion. Dr. Walter Blankenburg, editor of *Musik und Kirche*, charmingly and deftly enlivened the role of elder statesman, a role made dear to many by the absence (for health reasons) of the distinguished hymnologist, Dr. Konrad Ameln.

Other IAH sessions and worship services were conducted in the Augustinian cloister where participants were shown Luther's cell, the cloister garden and the large starkly simple church before whose altar the young Luther made his monastic vow.

The worship services used the ecumenically conceived *Gemeinschaftliches Liederbuch* and were enhanced by a Copenhagen choral quintet directed by Ulrich Teuber. Another rare treat among the concerts was a rendition of Medieval and Renaissance sacred music by the Leipziger Capella Fidicinia led by Dr. Hans Gruss.

Robin Leaver of the Hymn Society of Great Britain and Louis Voight representing the Hymn Society of America were consulted by conference leaders concerning ways of encouraging more English language participation in this international group. One possibility discussed was that surveys of hymnological developments in each land be solicited for use in the next meeting in Regensburg 1979. Such a program could allow agenda time for several American denominational reports. Persons interested in participating in such an effort may contact the IAH president, Dr. Marcus Jenny, Pfarrhaus, CH-2514 Ligerz, Switzerland or the secretary, Dr. Philipp Harnoncourt, Burgring 6, A-8010 Graz, Austria.

## HSGBI Salisbury 1977

Douglas W. Wren

(*Douglas W. Wren of Guildford, Surrey is a member of the Executive Committee of The Hymn Society of Great Britain and Ireland.*)

The 1977 Annual Conference (August 2-4) of The Hymn Society of Great Britain and Ireland was, by common consent, one of the most successful in the 40 years since the Society was founded, and to be meeting within the precincts of the 13th century Salisbury Cathedral was in itself a rare experience.

The four main sessions of the Conference dealt with widely differing approaches to the whole subject of hymn-singing, but throughout the marriage of words and music was to the fore.

John Wilson's fascinating talk on "Congregational Singing 150 years ago: the witness of the Barrel Organs" was a revelation, with its authentic recordings of some of the few remaining church barrel organs in good condition. These showed the (often slow) speeds at which hymns were sung, and the lively ornamentation sometimes



employed. It was not difficult to imagine the Sunday worship in a country church in the early years of the 19th century. With the help of photographs and diagrams, the pipework and mechanism of the organs was entertainingly described, and an illustration given of the hazards of simultaneous handle-turning and foot-blowing if a prose psalm was sung to an Anglican chant.

In this centenary year of the death of Sir Henry Williams Baker, Canon Cyril Taylor gave a comprehensive biography of the man who contributed so greatly to the successful production of *Hymns Ancient & Modern*.

Perhaps the most intriguing of the lecturers was not in fact present; but with one's eyes shut one would not have known that. In a talk recorded when he was in London a few weeks earlier, Dr. Erik Routley's inimitable rapid-fire onslaughts were just as devastating (or amusing, as the case might be) on tape as in person. He ranged widely over the differences in the hymn-singing traditions of Britain and America, and one of his many points was that some of the best-established tunes in English hymnody were simply not known in America.

The fourth lecture was on the subject of children's hymns, and was given by the Rev. Ivor Jones. This led to a particularly lively discussion on the question of words versus tunes as deciding a child's choice, with valuable contributions from teachers with current experience.

As an attempt at outreach, the highlight of each Conference is generally the "Act of Praise," in which local choirs combine to lead congregational singing—mainly of new or unfamiliar hymns. In Salisbury Cathedral on August 3rd, under the inspiration of the conductor, John Wilson, and the cathedral organist, Richard Seal, the Act of Praise was a most memorable occasion. The hymns were introduced by the Rev. Caryl Micklem, and largely reflected the topics of the Conference. They included one modern American text—Martin Franzmann's "In Adam we have all been one"—and Richard Dirksen's impressive "*Vineyard Haven*," sung on this occasion to James Montgomery's "Stand up, and bless the Lord." Other items were the much-ornamented version of "*Tallis's Canon*" so very popular 150 years ago, and a most attractive novelty—a new hymn by Albert F. Bayly called "Good News from God," for which Cyril Taylor has composed a tune called "*The Spain*."

In a short period of relaxation, the members divided into four groups for a conducted tour of some of the historic buildings in the Cathedral Close, including a Medieval Deanery; the Choir School, formerly the Bishop's Palace; and the home of the English historian Sir Arthur Bryant, who personally described some of the treasures in his library, and his garden with its lawns leading down to the gently flowing River Avon.

# REVIEWS

**Westminster Praise** edited and arranged by Erik Routley, 1976. Hinshaw Music, Inc., Chapel Hill, North Carolina 27514. \$3.25 (soft bound)

**Companion to Westminster Praise** by Erik Routley, 1977. Hinshaw Music, Inc., Chapel Hill, North Carolina 27514. \$3.00 (soft bound)

Paperback hymnal supplements are being published in such profusion that church pews could be filled with a number of unique and excellent supplements, leaving little space for people! Most new hymn supplements include such interesting material that the musician in the church should lead his congregation to investigate and try out many of the outstanding new hymns and hymn tunes which are flooding the church music scene today.

Erik Routley in his *Westminster Praise* does not let us down! In *Westminster Praise* we have an unusual collection of sixty old and new hymns and hymn tunes, compiled with a special purpose in mind, so clearly pointed out by the editor in his preface: "for use at the college (Westminster Choir College) in its chapel services together with the hymnal (*Pilgrim Hymnal*) already in use." Erik Routley's vast knowledge of historic and contemporary hymnody has served the collection well, and we have several great historic hymns (many of which are unknown in America) by Watts, Wesley, George Herbert and John Newton, as well as hymns from the past few decades by Fred Kaan, Brian Wren, Fred Pratt Green, Erik Routley, and Dietrich Bonhoeffer.

Each year we sing our several Watts and Wesley hymns, but

somewhere along the way we have missed such exciting things as "Nature with open volume stands to spread her maker's praise abroad (No. 46) and "Forth in thy name, O Lord, I go, My daily labor to pursue" (No. 50). The latter text is in Episcopal *Hymnal 1940*, but probably rarely sung because of the ungracious tune given it. Routley has set this text to one of those beautiful and very singable Gibbons tunes (*Angel's Song*), and the text comes to life with this tune. It is good to find Newton's wonderful "The water stood like walls of brass" (No. 44). It almost leaps off the page when sung to the contemporary tune by John Gardner, originally written for the *Cambridge Hymnal*.

No contemporary collection of hymns should exist without such engaging and often startling hymns by Fred Kaan, such as "Now join we to praise the Creator," or Brian Wren's "Lord Jesus, if I love and serve my neighbor," and Pratt Green's "When in our music" and "Glorious the day when Christ was born." Other important contemporary texts include John Ferguson's "Am I my brother's keeper?"; Routley's "All who love and serve your city"; and Martin Franzmann's "O God, O Lord of heaven and earth," and the same author's "In Adam we have all been one" and "Weary of all trumpeting."

In addition to several great and mostly unknown texts by Watts, Wesley and Herbert, the collection provides several important historic texts such as Newman's "Praise to the Holiest in the height"; Neale's "Jesus, name, all names above"; and Sternhold's (of Sternhold and Hopkins fame) "O God, my

strength and fortitude."

Several classic hymns are given new or "new" old tunes, and we find Watt's "When I survey the wondrous cross" perfectly set to *Llef*, by the Welsh composer G. H. Jones; Babcock's well-known "This is my Father's world" with Malcolm Williamson's beautiful setting; and Longfellow's "Holy Spirit, truth divine" newly set by Alice Parker to a tune called "*West End*." Keble's "Blessed are the pure in heart" is given a Tallis tune and Wordsworth's "Lord be thy word my rule" appears with a psalm tune by Henry Lawes.

Since the collection was compiled for use by music students in their worship, the choice of hymn tunes provides some of the most exciting aspects of the collection. Hymn No. 1 is Richard Dirksen's stirring tune for the processional, "Rejoice, ye pure in heart!" In the companion to *Westminster Praise* Routley expresses little admiration for the text, but considers the tune to be one of the finest modern hymn tunes, so it is good to find another Plumptre text, "Thy hand O God" included in the collection. Routley has given us his own excellent setting of Herbert's "Let all the world," and there is a grand Handel tune to Wesley's "Rejoice, the Lord is King" with a fine continuo realization by John Wilson. Space does not allow a detailed account of all the musical treasures in the collection, but to mention such composers as Zimmermann, Howells, Holst, Stanford, Parry, and Daniel Moe will cause church musicians to include the collection among their favored "musician's hymnals."

It is doubtful that this unusual supplement will find its way into many church pew racks because of the high (but necessary) price for

sixty hymns, and because several of the hymns are really choir hymns or hymns for an unusually musical congregation. This is a pity, for it is certain that church people would benefit greatly through the use of many of the collection's texts and tunes. It is hoped that the collection will find its way into college chapel pew racks, and future congregations might demand that many of these hymns be included in future hymnals.

Choirs will surely want to have the supplement as a choral collection, for most of the hymns can be sung in various parts of the service as introits, responses, and anthems.

Dr. Routley has prepared a companion to *Westminster Praise* which has just been published. The companion includes the complete texts of all sixty hymns in the collection, making it possible, as Routley points out, "to read the hymns as poetry and to enjoy the full weight and meaning of the words." Part One of the companion includes background information about all the hymns, authors, and composers; and Part Three is an index of copyright holders. The first-line index, seasonal and topical index is included with the hymn collection.

Every church musician and clergyperson will want a copy of *Westminster Praise*, and, hopefully, many choirs and congregations will find their worship greatly enhanced by the inclusion of hymns from this new hymnal supplement.

James H. Litton  
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Trinity Church  
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**Hymnody Kit** by Hugh T. McElrath, Harry Eskew, and William L. Hendricks. Ed. by R.B. Easterling, Jr. Convention Press, 127 North Avenue, North, Nashville, TN 37234. Kits—\$7.55; Refills—\$2.25.

The *Hymnody Kit* is one of a series of programmed instruction kits developed by the Church Music Department of the Baptist (Southern) Sunday School Board. For years Southern Baptists have emphasized church music training. Many churches regularly hold music training weeks in which choir members and others set aside each evening to improve their musical skills. Often several churches cooperate in this kind of venture.

To supplement this type of training and to provide for the person whose schedule will not permit him to attend a traditional "study course," R.B. Esterling and authors enlisted by the Baptist Sunday School Board produced the Music Development Kits. Ten kits are available at present:

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#### MUSICAL UNDERSTANDING

Hymnody Kit (BBS/5127-35)—McElrath/Eskew/Hendricks  
Each programmed instruction kit contains three workbooks, each

with forty-eight pages of step-by-step learning experiences. A one-hour pre-recorded cassette tape correlated with the workbooks is also included. Refills containing one each of the three workbooks of a particular kit may be purchased. Since the tape can be used many times, subsequent users need purchase only the refill.

Possible uses are almost limitless. Several churches have purchased the kits in the series and circulated them among the choir members. Colleges and seminaries are using them to supplement regular course offerings and to recommend to in-coming students as a way of strengthening their music skills. The average time to complete a kit is around six hours. It can be done faster if the student has some knowledge of the subject. Being able to work at any place and at one's own speed is particularly attractive. A self-test is given at the end of each book.

The authors and titles of the workbooks of the *Hymnody Kit* are:

Book I—*Using the Hymnal*—by Hugh T. McElrath.

Book II—*The Romance of Hymnody*—by Harry Eskew.

Book III—*The Theology of Hymns*—William L. Hendricks.

Each of these men served on the committee that prepared *Baptist Hymnal, 1975*, and the kit is designed to be studied with a copy of this hymnal in hand. However, much could be learned even if a copy of this hymnal were not available.

Book I, *Using the Hymnal*, begins with definitions, material stressing the importance of hymn-singing in worship, and with a



study of the format of the hymnal, including indices. With the use of taped examples, the student is shown how alternate tunes or texts can be chosen. Care is taken to show that meter, mood, and musical and textual accents all must be considered when selecting a tune for a text. This presentation is weakened somewhat by incorrect examples on two or three bands of the tape (e.g. after the student is instructed to listen to "*Stuttgart*," "*Passion Chorale*" is played instead). However, this does not greatly detract from this section.

Even experienced church musicians will benefit from Dr. McElrath's suggestions for using hymns as spoken prayers, responses, calls to worship, etc. The uses of the hymnal as a source for private devotions and as a means of helping the church fulfill its missions of worshipping, educating, proclaiming, and ministering are also discussed.

Dr. Eskew's "The Romance of Hymnody" summarizes the historical development of hymnody beginning with Old and New Testament canticles. Prudentius, Reformation leaders, Gerhardt, Keach, Watts, and the Wesleys are the principal pre-nineteenth century figures discussed. Frame 58 begins with the statement the "Hymn writers were *exceptional* among Anglicans in the eighteenth century." Perhaps "uncommon" would be a better choice of words. Occasional errors on the tape momentarily confuse the listener, but do not substantially detract from this section. The *Olney Hymns* and the effects of Romanticism and the Oxford Movement are mentioned along with an excellent account of John Mason Neale. A brief description of the Liturgical Hymn and an introduction to the seasons

of the Christian Year are also included.

Some of the finest tape bands are used in conjunction with the study of American hymnody. Records of authentic Fa-Sol-La singing and of spirituals by the St. Simon's Island (Georgia) Singers and the Fisk Jubilee Singers add much to this unit. After a good taped summary of the contributions of Lowell Mason, the principal developments and individuals associated with the Gospel Song, American Literary Hymn, Singing Convention, and Black Gospel movements are studied.

The *Theology of Hymns* is Book 3 of the *Hymnody Kit*. "Theology," Dr. Hendricks states, "is primarily drawn from Scripture, yet it is poetically expressed by hymns which should reflect good theology." Cast in a vocabulary which thoughtful laymen can understand, yet containing material which could profitably be studied by the experienced minister and minister of music, Hendricks' book reminds the student of the role hymns play in teaching Christian doctrine. There is no doubt that hymns can effectively teach. *What* they teach should be of great concern to the church musician.

The *Hymnody Kit* is not a substitute for a course in Hymnody, but it is one of the best means of introducing this fascinating study to the person who is unable to take such a class. The reviewer plans to use this valuable teaching aid in conjunction with his college and seminary introductory hymnology classes.

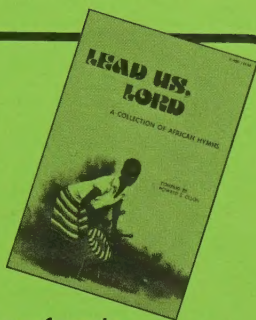
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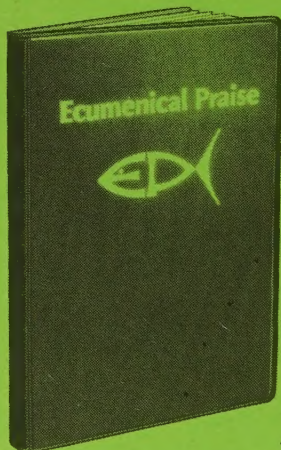
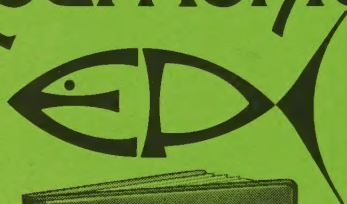
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